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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 22, 1997

IN MUSIC NEWS



Matador, Capitol Team For Bettie Serveert Set

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POP MUSIC'S TEEN MARKET: THE JILTED GENERATION?

Retailers See Signs Of Hope For Teen Music

■ BY PAUL VERNA

NEW YORK—From Sherman and Sherman's "You're Sixteen" to Alice Cooper's "Eighteen," some of the most enduring rock songs have been directed at teenagers. However, that segment of the population is increasingly bombarded with other forms of entertainment that threaten to undermine the link between youth and music retail.

"I don't think we have the same number of teens growing up to be avid record buyers as we used to," says Vince DeLeon, superstore buyer for the Detroit-based Harmony House chain, which has 35 pop stores and one superstore in Berkley, Mich. "All too often, retail is not as embracing of that

(Continued on page 92)

Wide Appeal Is Key To New Crop Of Teen Acts

■ BY CRAIG ROSEN

LOS ANGELES—It was with the song "Smells Like Teen Spirit" that Nirvana



BACKSTREET BOYS



HANSON

ushered in a music revolution in 1991, but in the last five years there has been a paucity of popular music aimed directly at the American teenage market. However, things may slowly be changing with the breakout success of U.K. import Spice Girls, as well as a new crop of homegrown teen talent currently being cultivated.

Labels, however, are careful to note

(Continued on page 91)

Most Radio Stations Aren't Targeting Teens

■ BY STEVE KNOPPER

CHICAGO—From Saturday-morning cartoons to "Sabrina, The Teenage Witch," television has always aimed for the under-18 audience. But ever since the baby boomers grew up, American radio has almost completely ignored the same demographic.

There are many reasons for this, radio programmers say. Teens have little disposable income; stations grab younger listeners by default, so they don't have to try; and adult-oriented

(Continued on page 92)

Web, Video Games Add To Competition For Teen Bucks

■ BY BRETT ATWOOD

LOS ANGELES—In addition to ongoing competition from films, television, sports events, and other activities, newer distractions such as the Internet and a new generation of cutting-edge video and computer games are vying for the business of the 30 million U.S. consumers aged 12-19.

"The arrival of new media in the form of video games, CD-ROMs, and the Internet creates an alternative for consumers in terms of how they choose to spend their leisure time," says William Bluestein, group director of new media research at Forrester

(Continued on page 92)

Virgin Helps Kiwi Act Mutton Birds Fly In U.K.

■ BY PAUL SEXTON

LONDON—It may have meant flying halfway around the world, but New Zealand's Mutton Birds are working toward a successful migration.



MUTTON BIRDS

The Kiwi band, stars in their home country for more than five years, have spent most of the past few months living, recording, and playing in the U.K. in the build-up to the European release of "Envy Of Angels." The set, their third New

(Continued on page 93)

Old, New Formats Reach Crossroads At NARM

Biz Looks To Spark A Cassette Revival

■ BY ED CHRISTMAN and DON JEFFREY

ORLANDO, Fla.—Finding ways to abate the decline of the cassette format was one of the main topics of discussion among music merchants and distribution executives at this year's convention of the National Assn. of Recording Merchandisers (NARM).

At the confab, held March 8-11 here, the fate of the cassette domi-

(Continued on page 101)

Music Retail's Role Weighed In DVD Bow

This story was prepared by Susan Nunziata and Marilyn A. Gillen in Orlando, Fla., Seth Goldstein in New York, and Eileen Fitzpatrick in Los Angeles.

ORLANDO, Fla.—With DVD at long last rolling out in stores, the format was conspicuous in its absence from the National Assn. of Recording Merchandisers (NARM) Convention, held here March 8-11.

Although several panelists at a

(Continued on page 93)

Sony Classical's Tan Is In Hong Kong Spotlight

■ BY GEOFF BURPEE

HONG KONG—A New York-based Chinese composer and conductor is becoming a Marco Polo in reverse to orchestrate the musical spectacular marking Hong Kong's hand-over to the Beijing government.



TAN

On the night of July 1, when the first day of the territory's new, post-British rule

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COCHRAN

Behind The Scenes At Country Radio Seminar

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BILLBOARD SPOTLIGHTS NEW AGE

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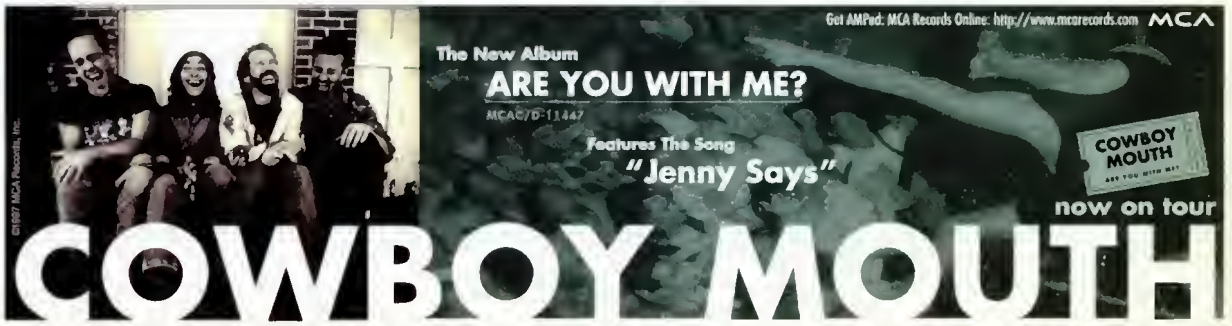
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Sony Distribution To Raise MAP By $1

Minimum Advertised Price Goes To $11.88-$13.88

■ BY ED CHRISTMAN

ORLANDO, Fla.—Sony Music Distribution, responding to numerous pleas from music specialty merchants, will raise its minimum advertised price (MAP) by $1.

Currently, $15.98-$17.98 front-line CDs carry MAP prices of $10.88-$12.88. With the increase of the MAP price for front-line CDs, the Sony MAP will now range from $11.88-$13.88 (Billboard Bulletin, March 13).

Danny Yarbrough, president of Sony Music Distribution, confirmed reports from retail sources at the annual convention of the National Assn. of Recording Merchandisers (NARM), held here March 8-11, that the company is about to raise its MAP price.

NARM '97

"It is our opinion that music is being devalued," he said. "We have to be more effective in marketing the value of music. We don't think the consumer has the right idea about the value of music. We will continue to work with our marketing department to correct that."

While Yarbrough did not get specific about such "devalustion," consumer electronics chains and mass merchandisers bave been aggressive in using music product as a loss leader in their stores, sparking a music-retail price war. Fallout from that price war has led to Chapter 11 filings by Camelot Music, Peaches Entertainment, and Strawberries, as well as by Wherehouse Entertainment and Kemp Mill Music, the latter two of which subsequently successfully reorganized.

When the price war began, the six majors each implemented their own MAP policies, but those early efforts were considered ineffective. As the pain felt by the music specialty merchants moved back up the distribution channel to the labels, however, the majors got more serious with their individual MAP policies.

Currently, all six majors have policies that call for the withholding of advertising funds for an extended period of time, ranging from 90 days to one year, from accounts that advertise prices below MAP.

Jim Caparro, president of PolyGram Group Distribution (PGD), said that during NARM he heard from a number of accounts that are trying to pressure PGD into raising its own MAP. "I understand their concern," he said. "We need to evaluate whether that is the next step in the evolution of our policy."

Peter Jones, president of BMG Distribution, also noted that MAP was a topic at the show. He acknowledged that at meetings with accounts "ideas have been floated to reise the MAP floor. There are verying points of view as to the wisdom of pursuing that strategy."

Management et the other three majors—EMI Music Distribution, WEA Distribution, and Universal Music and Video Distribution—could not be reached for comment by press time.

Robert Higgins, president of Albany, N.Y.-based Trans World Entertainment Corp., was among those who lobbied the majors for a higher MAP. "We encourage them to do so," he said. "It is good for the health of the business."

Tower Records/Video in West Sacramento, Calif., was also at the forefront of accounts asking the majors during NARM to raise MAP. Stan Goman, senior VP at the chain, said, "The industry should police the mass-merchant assholes who advertise and sell music at a loss." He argued that such pricing devalues music.

He noted that in Phoenix, Wal-Mart sold U2's new album, "Pop," a $17.98 list-price equivalent CD, at $10.88. That is below the cost of the title, which has a boxlot cost of $11.

While the accounts and labels see MAP as a hot issue, they have to tread lightly on the topic. In Tennessee, an as-yet unheard class-action lawsuit alleges that the six majors used MAP policies to engage in price-fixing. Moreover, the Federal Trade Commission has investigated advertising and other business policies of the six majors. That investigation ended earlier this year with no finding of wrongdoing.

Source-Tagging Settlement Expected To Come Soon

■ BY DON JEFFREY

ORLANDO, Fla.—The National Assn. of Recording Merchandisers (NARM) is scrambling to beat a May 1 trial deadline and reach an out-of-court settlement of a lawsuit over the installation of electronic anti-theft tags on CDs.

NARM '97

NARM had hoped to announce a resolution of the litigation at its March 8-11 convention here, but the two sides were still talking. Officials said a settlement is close, however, adding that it could come in about a week or two.

Last year, discount retailer Target Stores and anti-theft technology company Checkpoint Systems sued NARM over its recommendation of competitor Sensormatic Electronics' system for tagging CDs at the source (during the manufacturing or packaging process). They also sued PolyGram Group Distribution, e major record company that had begun source-tagging. The suit put an end to PolyGram's efforts and to plans by the other majors to start source-tagging.

Barney Cohen, the outgoing NARM chairman and the head of wholesaler Valley Record Distributors, said to members at the convention, "We lost an entire year to litigation. But we have every reason to believe the litigation will be resolved before the May 1st trial deadline, and hopefully it'll be a settlement mutually agreeable to NARM and the plaintiffs."

Robert Schneider, the new NARM chairman and executive VP of rackjobber Anderson Merchandisers, told members that source-tagging was "one of NARM's highest priorities" and that the board was unanimous in bringing the issue "to fruition this year."

Retailers, meanwhile, remain frustrated by the delays in implementing plans. It was at NARM's last convention in Orlando, four years ago, that Sensormatic's technology was recommended for source-tagging. Merchants say that shrinkage due to external theft can range from 2%-4% of sales.

Robert Higgins, president of 479-store Trans World Entertainment, said, "We would like to see source-tagging move forward as swiftly as possible. We need it."

Trans World's stores use a mix of Checkpoint's and Sensormatic's technology. "If it goes to one or the other and we have to change [some stores], we think it's important enough and worthwhile," Higgins said.

THIS WEEK IN BILLBOARD

U2'S 'POP' A MASTERING MASTERWORK

In an age when recordmaking can be a painstaking, time-devouring process, the mastering phase is known for being short and sweet. But as pro audio/technology editor Paul Verna reports, U2's "Pop" could end up changing that notion. **Page 49**

FRENCH RETAILERS ON THE RISE

Two leading retail chains are stemming the current tide of hypermerket domination by opening new stores in France and Belgium—a move welcomed by lebels. Correspondents Remi Bouton end Marc Maes report. **Page 63**

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Commentary

Don't Stifle Rock's Creative Expansion

■ BY DAVID FLITNER

There are two trends emerging in analysis of the contemporary music business. One concerns the increasingly stolid, almost early-'70s-like demeanor of what was once referred to, accurately enough, as alternative music. The other concerns a flatness in record sales. These phenomena, in case anyone didn't anticipate where this was leading, are related.

The situation is manifest in the inescapable fact that the same few chords played again and again on acoustic or distorted guitar without effects can, with sufficient repetition, become limiting, even boring. Pop songs are like haiku: The limits of the form require the full embrace of imagination. The idea that authentic rock must only be made in a prescribed way, on a certain couple of instruments is, on its face, an indulgence in absurdity.

In an analogy from the classical realm one might just as easily have decreed: Well, we've discovered strings and woodwinds, why don't we just quit there? It did not take long for the Beatles and George Martin to begin experimenting with expanded and diverse instrumentation. This has to do with creative growth.

It should go without saying that the triumvirate of guitar, bass, and drums is the very foundation of rock'n'roll. Great music always has been and, one hopes, always will be their collective product. But the problem with the new *de rigueur* minimalism—sole reliance on, as one industry observer put it, "real instruments"—is a false authenticity that verges on Luddism. When guitar-based rock (and "unplugged" music, as well) originally emerged, it reflected the only instrumental configurations anyone had, to that point, imagined. But by now we know more, we've heard more, we can do more. So going back—acting as if new tools had never become available—is basically pretending.

Just because a good song should still sound good when stripped down to its essentials does not mean it has to be so presented. Should Bob Dylan, after all, have declined to strap on an electric guitar? Didn't the Beatles' "We Can Work It Out" benefit from the pump organ? And although Don Henley's "All She Wants To Do Is Dance" might be very effective on acoustic guitar, didn't all those electronic aspects add excitement? Every reader will undoubtedly think of other examples. How hard can this be? If something sounds good and enhances the music, use it.

Everyone shares the responsibility for recycling the herd-mentality dynamic, from label executives to producers to musicians to programmers to listeners. Throughout the ayatem lurk the Robert Borks of musical taste. Judge Bork, it will be recalled, was the nominee who came up short for the U.S. Supreme Court—and is now a cultural critic—who seemed to evince the astonishing belief that if something was not covered in the Constitution when it was written, it isn't properly the province of government. Say what?



'Everyone shares the responsibility for recycling the herd-mentality dynamic, from label executives to producers to musicians to programmers to listeners'

David Flitner composes and records with the group Thinline in the Boston area.

By this reasoning, bands are signed largely on the basis of how well they fit the criterion of sounding exactly like what's already selling. A&R executives, on the peril of dismissal, must broach no deviation. Everyone then marches along to what is *au courant*, at least until the Next Big Thing, when all those now-superfluous bands that were signed are jettisoned as tax write-offs, and the cycle starts anew. And all the while, the work of scores of fine artists—known and unknown—goes largely unheard.

If rock is the genre that breaks the rules, then why is it structured by ever-narrower rules? There is much to be said for touching one's roots, for acknowledging heritage. There are legitimate issues here. They reflect the need for rock to renew itself, the desire to shout its status as the voice of youthfulness.

But this is the dialectic all revolutions confront: How do you remain a rebel when you've won the war? Or, how do you remain on the outside when you're on the inside? Having become the soundtrack of Western culture, to then eschew sonic exploration in the name of genre purity borders on creative arrested development and is, fundamentally, conservative. Music is not rejuvenated by declaring that it cannot grow.

Obviously there is a market for varied instrumentation. Look at the upper regions of Billboard's charts. Or listen to the kind of open-minded welcoming of imagination that WNEW New York host Vin Scelsa, for example, and some bold triple-A programmers have been advancing.

President Lyndon Johnson once observed of the developing world, "They want what we've got." However much this is the case, it is most certainly true of popular culture. It is a major U.S. export. Surely this gives us some latitude for making the most of the richness of expression in a social milieu of 260 million. We need a celebration of the catholicity of voices abounding in popular music, to let loose the grip that seeks the illusion of successful homogeneity.

LETTERS

PIONEERS OF THE PIONEERS

I read with interest and some amusement the recent articles by J.R. Reynolds regarding black executives [Billboard, Feb. 1, Feb. 18] in the 1970s and thought he made some good points, especially Larkin Arnold's remark about never having "used being black as an excuse." As a recipe for success, one couldn't do much better than that.

However, like many people who came of age during the '70s, Mr. Reynolds, in his article, falls into the trap of reporting that everything began with that era. That kind of thinking does a disservice to the black executives of an earlier time, who were the real pioneers.

Far from having "no voice in A&R," Joe Thomas and Howard Biggs ran R&B A&R at RCA Victor, Decca, and Columbia's OKeh division during the '50s. Quincy Jones and Clyde Otis held similar posts at Mercury in the early '60s. Tom Wilson worked in A&R at Columbia, producing Simon & Garfunkel, among others. J. Mayo Williams was a staff A&R man at Decca as early as the 1930s.

John Burton was in-house attorney for Chess in the '50s. Paul Gayten produced and promoted records and ran the West Coast office of Chess. Black A&R men at independent labels during the same period included Willie Dixon (Chess), Jesse Stone (Atlantic), Maxwell Davis (Aladdin, Modern), Earl Palmer (Aladdin), J.W. Alexander and Bumps Blackwell (Specialty), Richard Barrett (Gone/End), Dave Bartholomew (Imperial), and Hank Mobley (Blue Note).



Producer Willie Dixon (left), with Otis Rush

Perhaps the most significant of all was Henry Glover, who as far back as the 1940s not only produced R&B acts for King Records, but traveled to Nashville to record hillbilly acts such as the Delmore Brothers and Moon Mullican. He also recorded pop acts such as Steve Lawrence. An arranger and songwriter who had a co-publishing deal with King, Glover had a major say in the day-to-day workings of that company.

After leaving King, Glover produced Arthur Prysock, Billy Bland ("Let The Little Girl Dance"), and the Fiestas ("So Fine") for Old Town, and many other artists, including Dinah Washington and Joey Dee ("Peppermint Twist," which Glover wrote) for Roulette Records.

The fine efforts of the men whom Mr. Reynolds wrote about would not have been possible without the real pioneering efforts of the above-mentioned individuals.

Billy Vera
Los Angeles

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Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036



This One
Z678-RWO-YRRN

Performance Right Agency Under Legal Fire In Brazil

■ BY ENOR PAIANO

SÃO PAULO, Brazil—A decision by a Rio de Janeiro court is threatening to undermine that country's centralized system of collecting performance right royalties.

On Feb. 20, a judge on the Supreme Court, the highest court in Brazil for cases not involving the national constitution, ruled that Brazilian performance right society Sadembra can collect fees on behalf of its member publishers.

Under Brazilian law, performance fees are collected by the Central Office of Rights Collection, a government collection agency better known by its acronym, ECAD. Those fees are then distributed by ECAD to 10 performance right societies, including Sadembra. Those societies in turn disburse the funds to their member writers.

ECAD states that it collected $79 million in performance fees in 1996, and that it expected to collect $100 million in 1997.

The judge's decision does not become law until it appears in the legal publication Diario Oficial, which is due later this month. However, under Brazilian law, the decision would not take effect if a lawsuit is filed against

(Continued on page 100)

U2's 'Pop' Hops To Top Of Charts

Canadian Retailers Jump The Gun On Street Date

■ BY CHRIS MORRIS

LOS ANGELES—As anticipated, U2's Island album "Pop" tops into the No. 1 slot on The Billboard 200 in its chart debut this week.

With U.S. sales of more than 349,000 units, according to SoundScan, the Irish band's album easily topped the first-week totals of other albums that have bowed at No. 1 so far this year—Live's "Secret Samadhi" (more than 227,000), LeAnn Rimes' "Unchained Melody/The Early Years" (more than 166,000), and the soundtracks to "Howard Stern's Private Parts" (more than 177,000) and "Gridlock'd" (more than 150,000).

The set also entered chart at No. 1 in more than 18 countries worldwide. In Canada, sales numbers were bolstered by a widespread jump of the March 4 street date that was sparked by the moves of a major Canadian electronics chain. "By Sunday morning [March 2], the entire country had U2 on sale," says one retail executive.

The U.S. unit sales for "Pop" places the album among the 20 top-selling No. 1 debuts since May 1991, when Billboard's album chart began utilizing SoundScan's point-of-sale data.

However, the set's debut numbers, when compared with the first-week tallies of past chart-toppers, may temper the hopes of those who believed that U2's heavily touted release could jump-start the music industry with record-setting numbers.

In terms of albums moving at No. 1, "Pop" is considerably off the total of more than 950,000 units logged by Pearl Jam's "Vs." in its debut week in November 1993. That figure remains the record for a debut in the Sound-

(Continued on page 100)

Chinese 'Story' Fees Go Directly To U.S. Company

■ BY IRV LICHTMAN

NEW YORK—The first production of "West Side Story" in China this summer is also making history from a copyright point of view.

Freddie Gershon, chairman and co-owner of Music Theatre International (MTI), which owns the grand rights to the seminal 1957 musical with a score by Leonard Bernstein and Stephen Sondheim, says music royalties from the production have been paid directly to an American entity for the first time. A grand right is ownership of the right to stage a musical.

"The amount of money they've paid us, $6,000, is nominal, but the real story is that the government is paying us

(Continued on page 101)



Breathing Easy. Guests at Arista Records' pre-Grammy party were treated to a performance of music from the "Waiting To Exhale" soundtrack. Arista president Clive Davis then presented the artists with a plaque commemorating the album's 12 Grammy nominations, which tied the record with Michael Jackson's "Thriller" for the most nominations received. Pictured, from left, are Aretha Franklin; Davis; singers Faith Evans, Shanna, and Whitney Houston; director Forest Whitaker; and producer Kenneth "Babyface" Edmonds.

Sony Appoints Nashville Pres., Plans New Label

■ BY CHET FLIPPO

NASHVILLE—After serving as executive VP/GM in lieu of a label president, Allen Butler has been named president of Sony Entertainment Nashville, encompassing the country labels Columbia and Epic. His first

BUTLER

move is to launch an imprint, Lucky Dog Records, devoted to alternative country.

In making the announcement, Sony Music Entertainment president/COO Tommy Motola noted that "Allen and his team have built our Nashville division in new directions. He is committed to our artists and has the ability to help new talents reach their full potential."

Butler joined Sony in 1993 after serving as VP of promotion and artist development for Arista/Nashville, and, prior to that, he was national director for promotion at RCA Records Nashville and worked in sales and marketing for MCA Nashville.

"This is a great charter from the par-

(Continued on page 101)

VSDA Aims To Raise Awareness

Video Dealers Plan Industry Campaign

■ BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn. (VSDA), reviving an idea attempted and discarded five years ago, is taking the first step to launch an industry awareness campaign in the second half of 1997.

VSDA claims it has the support of eight retailers and two distributors that have pledged nearly $10 million to leverage further donations. "We have the commitments in writing," says VSDA president Jeffrey Eves. The association itself expects to contribute $1 million, depending on approval by its board of directors.

Members have already expressed strong interest, Eves adds.

Considering more money, however, will be needed before a campaign can get under way. Eves says the $10 million should convince others to participate, including the studios that, thus far, haven't been asked "for the first

(Continued on page 101)

V2 INKS DISTRIBUTION PACT WITH BMG

■ BY MELINDA NEWMAN

NEW YORK—V2 Records has signed a multiyear pact with BMG for North American distribution.

The London-based V2 was officially launched in the U.K. last year by Virgin Group chairman Richard Branson (Billboard, Dec. 14, 1996). It opened its U.S. offices, helmed by former Sony Music executive Dan Beck, earlier this month (Billboard, March 15).

The first releases funneled through the arrangement will be albums by the Jungle Brothers and Ambersunshower, both of which will be out May 20. Both acts are on Gee Street Records, the New York-based label that is also home to such artists as PM Dawn and RZA. V2 purchased a controlling interest in Gee Street last year.

"We needed a distribution company that can back up what we want to build as a company for our artists. We need someone with the ability to respond,"

(Continued on page 93)

Music Choice To Launch Retail Service On DirecTV

■ BY BRETT ATWOOD

LOS ANGELES—Digital music service Music Choice is launching a home shopping retail venture aimed at television viewers of direct broadcast satellite programmer DirecTV.

The service, which is scheduled to debut March 28 to 4 million U.S. DirecTV subscribers, will offer viewers the opportunity to order CDs as they preview music on its 31 commercial-free, digital music channels.

An onscreen graphic will identify the song and album title, artist, and label of each song as it is played, depending on the brand of receiver they are using. DirecTV viewers will receive song ID information on a pop-up or scrolling graphic. In addition, the TV screen will contain a toll-free number that listeners can call to order CDs, which will then be shipped directly.

Music Choice director of marketing and communications Christina Tancredi declined to identify which distributor the retail venture will use.

Specific retail prices were not available at press time. However, Tancredi says that prices will likely range from $9.99 to $19.99 for new selections. Shipping and handling fees were not determined at press time.

Horsham, Pa.-based Music Choice offers 24-hour audio programming on cable and DirecTV in numerous music genres, including rap, reggae, blues, jazz, new age, metal, and alternative rock. Music Choice channels also include specialized formats, such as "The Starpet Hits," "Country Horizons," and "Sounds Of The Seasons."

Music Choice is on approximately 225 U.S. cable systems. The company is a programming service of Digital Cable Radio, which is a partnership between EMI Music, Sony Software Corp., Warner Music Group, General Instrument Corp., and cable system operators Time Warner, Continental, Cox, TeleCable, and Adelphia.

Prior to the launch of this direct retail service, a blank screen accompanied all Music Choice audio programming on DirecTV. Additional music graphics, such as album cover artwork, may eventually accompany the new song ID feature, but will not be present at the launch of the service, according to Gina Scalise, PR manager for DirecTV.

It is possible that DirecTV is receiving a percentage of each unit sold through Music Choice's television retail venture. However, spokeswomen for Music Choice and DirecTV declined to confirm that.

Cherry Lane, DreamWorks Set Pub Links

NEW YORK—Cherry Lane Music and the music publishing wing of DreamWorks are near announcement of major, multilevel ties worldwide (Billboard Bulletin, March 10).

Sources say that DreamWorks, the entertainment media giant established by David Geffen, Jeffrey Katzenberg, and Steven Spielberg, has acquired a 50% interest in more than 3,000 copyrights held by Cherry Lane Music, including the songs of John Denver.

Sources say that DreamWorks' stake in Cherry Lane songs does not establish a joint venture between Cherry Lane Music and DreamWorks, but rather that DreamWorks-Cherry Lane Works becomes a co-publisher with Cherry Lane Music in these copy-

(Continued on page 92)

$2.8 Million In Phony Discs Nabbed In U.K.

LONDON—A CD plant previously thought to be legitimate is at the center of the U.K.'s biggest CD piracy raid.

Investigators from the British Phonographic Industry (BPI) seized 125,000 counterfeit discs, with a street value of $2.8 million, in early March from industrial storage premises in Bicester, England, as the organization has just revealed.

BPI anti-piracy head David Martin points out that, unlike previous counterfeit CDs discovered that were made on hidden presses run by pirates, those found in Bicester were made at a commercial U.K. plant previously regarded as lawful.

"The investigation now will progress and lead to further raids and arrests," says Martin. "We're hoping serious charges will follow."

JEFF CLARK-MEADS

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Toni Braxton

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SHERYL CROW

Grammy Awards

Best Rock Album
Sheryl Crow

Best Female Rock Vocal Performance
"If It Makes You Happy"

Brit Awards

Best International Female Artist

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Matador, Capitol Team For Bettie Serveert's Set

■ BY BRADLEY BAMBARGER

NEW YORK—The loose-limbed charm and bittersweet popcraft of Bettie Serveert's debut, 1993's "Palomine," inspired a rsre degree of affection. The Dutch quartet's album turned heads and won hearts on both sides of the Atlantic, inspiring a new generation of alt-rock bands at home and gracing U.S. college airwaves with such ubiquitous singles as "Tom Boy" and "Kid's Allright."

"Palomine" was followed in '95 by "Lamprey," a serious, sprawling work that—contrary to popular belief—matched tbe sales of the debut as well as upped the artistic ante considerably (Billboard, Nov. 2, 1996). On March 25, Matador/Capitol shepherds the U.S. release of "Dust Bunnies," which should please fans of both "Palomine" and "Lamprey," as it refracts the light of the first album through the shadows of the second.

"I'd say that this album takes a half-full rather than a half-empty approach to life—it's not so dark as the last album," says Bettie guitarist Peter Visser. "But we worked hard to maintain a tension, a real emotional feel to every song."

Adds drummer Berend Dubbe,



BETTIE SERVEERT

"I've always thought that 'Palomine' might have been a bit politically correct in that indie-rock kind of way. Whereas 'Lamprey' was very symphonic. The new album strikes a balance between the two."

"Dust Bunnies" was guided by Bryce Goggin, one of the hotter producers in alternative rock. Having helmed the latest albums by Pavement, the Lemonheads, and Spacehog, Goggin knows how to help a band refine its aims, and on "Dust Bunnies," be belps reveal inspiration in the details: Visser's squalling leads on "What Friends?," the intimate power of singer/guitarist Carol van Dijk's voice on "Misery Galore," the

(Continued on page 20)

Engvall Follows 'Sign' To His Own Success

Single, Video Help Drive Sales For Warner Comedian

■ BY DOUG REECE

LOS ANGELES—Heatseeker Impact artist Bill Engvall is stepping out in grand style from the shadow of longtime friend and associate Jeff Foxworthy with the success of his debut album, "Here's Your Sign."

Though Engvall has often played second fiddle to Foxworthy, opening his concert dates and playing his neighbor on the NBC sitcom "The Jeff Foxworthy Show," Engvall is now poised to make a name for himself as his album ascenda The Billboard 200.

"Here's Your Sign," which was released in May 1996 by Warner Nashville, leaped from No. 122 to No. 80 on The Billboard 200 for the week ending Saturday (15). This issue, the album is at No. 73 with a bullet and has sold more than 77,000 units, according to SoundScan.

Engvall, while quick to credit Foxworthy for helping his career, is excited about striking out on his own.

"Jeff has done a lot for me snd opened doors that showed me the best and most profitable way to go," says Engvall. "We have the same manager, the same record label, and we've toured together, and he's responsible for getting me out of the clubs a few years earlier than I would have if he didn't let me open for him.

"But when this [album] hit," he adds, "Jeff and 1 were talking, and he told me that he couldn't have me opening for him anymore. I just said, 'I don't want you to take this the wrong way, Jeff, but I don't want to.' I realize it's time for this bird to leave its nest."



ENGVALL

Similar to the approach Warner took to help get Foxworthy off the ground, the label paired Engvall with country star Travis Tritt to perform a musical version of one of Engvall's bits (Popular Uprisings, Billboard, Feb. 1).

The resulting track, "Here's Your Sign (Get The Picture)," is a hilarious country music rendering of an Engvall routine that opines that stupid people should be given signs identifying them as such.

The single, which was serviced to country radio Jan. 13, and its accompanying clip, which debuted Dec. 26 on CMT, have created a massive response.

Skip Young, a senior buyer at the 111-store, Amarillo, Texas-based Hastings Books, Music & Video, credits the video with driving Engvall's sales at the chain.

"I suspect that CMT and TNN and all of the other cable guys are more responsible than they have gotten credit for [for] exposing [Engvall snd otber comedians]," he says. "These guys work clean, and it puts them in front of a big, family-oriented audience that buys a lot of these records."

In addition to being No. 31 on the Hot Country Singles & Tracks chart this issue, the track is No. 1 on the Top Country Singles Sales chart.

According to SoundScan, "Here's Your Sign (Get The Picture)" has sold more than 52,000 units since December.

(Continued on page 48)

Vets Lead Germany's Echos

Performances Confirm Event's Stature

■ BY WOLFGANG SPAHR and THOM DUFFY

HAMBURG—Performances by international artists such as Aerosmith, the Fugees, Jamiroquai, and Eros Ramazzotti at the sixth annual Echo Awards here March 6 were evidence of the growing global stature of the German music industry honors.



BRIGHTMAN AND BOCELLI

"Tonight, Hamburg is the global pop and rock capital," declared Gerd Gebbardt, chairman of the German Phonographic Academy, which organizes the event. Gebhardt, who is also president of Warner Music Central Europe, noted that even before the commencement of the show, the 1997 Echos had become the most successful yet in gaining recognition by the German media and the international music industry.

"Echo has done much to raise music fans' consciousness," said Gebhardt. "With tbe inception of the Echo Awards, we have created a forum for music produced in Germany which gives young talent a chance of reaching a broad audience."

Staged at the Hamburg Congress Center, the event was broadcast two nights later, for the first time in a Saturday prime-time slot, on ARD-TV to an estimated audience of 4.35 million. Its importance in the German market has been compared to that of the Grammys in the U.S., the Brit Awards in the U.K., or the Victoires in France.

The '97 Echos were dominated by well-establisbed national acts on the German scene. The veteran acts who were honored included Peter Maffay (best national male artist), Die Toten Hosen (best national group), Wolfgang Petry (best schlager artist), Otto (best national comedy act), and Enigma (most successful national artist abroad). They and other winners accepted tbeir awards before an audience of 3,000 fans and music industry guests, including Hamburg's mayor, Dr. Henning Voscherau.

The German Phonographic Academy's lifetime achievement award this

(Continued on page 100)

EMI Aims Secada's Sixth Album At Multiple Markets

■ BY CHUCK TAYLOR

NEW YORK—Unlike many artists reaching for global exposure, Cuban-born Jon Secada has, from the beginning, maintained a foothold with both English- and Spanish-speaking listeners.



SECADA

With the April 15 U.S. release of his sixth album and third English-language set, "Secada," the singer/songwriter/producer has generated an emotionally charged set of 10 band-clenched ballads and uptempo pop jewels recalling the flavor of his 1992 triple-platinum debut, "Jon Secada."

A month or so later, a Spanisb version of the album will be released here, featuring a different cover and title and three or four original tracks with more of a tailored, uptempo Latin vibe.

The approach is true to EMI's previous marketing efforts for the artist: "Jon Secada" was rerecorded in Spanish, retitled "Otro Dia

(Continued on page 97)

Tragically Hip, Celine Dion Top Juno Award Scorers

■ BY LARRY LeBLANC

HAMILTON, Ontario—Winning three major awards each, Columbia Records' internationally renowned pop diva Celine Dion and MCA Records' domestic chart-toppers the Tragically Hip dominated Canada's 26th annual Juno Awards, held March 9 at Copps Coliseum bere.



DION

With her "Falling Into You" album topping charts globally this past year, Dion, unsurprisingly, was nsmed female vocalist of the year, beating out Deborah Cox, Lara Fabian, Alannah Myles, and Canadian label-mate Amanda Marshall.

Dion also won in the best-selling album category for "Falling Into You," whicb bas sold 1.4 million units to date in Canada, according to the label, and for best-selling francophone album with "Live À Paris," which has sold 280,000 units in Canada to date.

In a stripped-down version of her Grammy acceptance speech last month for best album, Dion thanked her family, her producers, and Canadian label executives, as well as the people of the province of Quebec, when accepting the female vocalist award from "Falling Into You" co-producer David Foster.

After the show, Dion offered thanks to "all the people who work in the shadows, because 1 don't write my songs, I don't produce my records."

As a sign of Canada's arrival in force on the international music scene in the past year, an "international achievement award" was bestowed for the first time this year. It went to Dion, Shania Twain, and Alanis Morissette.

While Twain turned up in a floor-length red evening gown to accept it and her other award, for best female country vocalist, Morissette did not attend. Morissette's song "Ironic" was named best single of the year, and the Ottawa, Ontario-born singer shared the songwriter of the year award with collaborator Glen Ballard for the songs on ber "Jagged Little Pill" album.

Twain, who had been too ill to attend last year's Junos, was clearly delighted to be onstage this year with Dion and with beaming veteran Anne Murray, who presented the international achievement awards. "This country is kicking butt around the world," Twain said. "I'm just so glad to be one of them."

With Dion's immense popularity

(Continued on page 68)

R&B Legend, Rock Pioneer LaVern Baker, 67, Dies

■ BY CHRIS MORRIS

LOS ANGELES—LaVern Baker was a true pioneer of the rock'n'roll era: A seasoned big-band singer and R&B performer whose career dated from the '40s, she enjoyed some of the first and biggest hits when R&B crossed to the pop side in the mid-'50s.

Baker died March 10 at the age of 67 at St. Luke's-Roosevelt Hospital in New York. She had been in ill health in recent years, following strokes and the onset of a diabetic condition that necessitated the amputation of her legs in 1996.


BAKER

According to Lee Hildebrand's "Stars Of Soul And Rhythm & Blues" (Billboard Books, 1994), Baker, who was born Nov. 11, 1929, in Chicago, boasted strong musical bloodlines: Her aunt was '30s blues vocalist Merline Johnson, known as "The Yas Yas Girl," and blues singer/guitarist Memphis Minnie was a cousin.

She made her professional debut in 1947 with Fletcher Henderson's big band. Under the names "Little Miss Sharecropper" and "Bea Baker," she recorded sessions for RCA Victor and OKeh in the late '40s and cut sides with Todd Rhodes' band for King in 1952.

But success eluded Baker until she arrived at Atlantic Records. In 1955, DJs flipped her cover of Lonnie Johnson's ballad "Tomorrow Night" and turned the B-side, the vivacious "Tweedlee Dee," into a No. 4 R&B hit and a No. 14 pop crossover. The song marked one of Atlantic's first big incursions into the rock'n'roll market and became the first of a string of top 10 R&B hits for Baker.

Baker racked up such follow-up R&B chart-busters as the two-sided hit "Bop-Ting-A-Ling"/"That's All I Need" (No. 3 and No. 6, respectively, in 1955); "Play It Fair" (No. 2 in '55); and another two-sided winner, "Still"/"I Can't Love You Enough" (No. 4 and No. 7, respectively, in 1956). Her biggest R&B hit was "Jim Dandy," which rose to No. 1 in 1956, but "I Cried A Tear" became her major pop success, climbing to No. 6 on Billboard's Hot 100 chart in 1958. That same year, she saluted her blues roots with the album "LaVern Baker Sings Bessie Smith."

Baker continued to produce spunky R&B hits for Atlantic into the '60s, including the gospelized "Shake A Hand" (No. 13 in 1960), "Saved" (No. 17 in 1961), and a funky cover of "See See Rider" (No. 9 in 1962; the song was a bigger pop hit on Atlantic for Chuck Willis, as "C.C. Rider," in 1957).

In the early '60s, her less sophisticated style of R&B was increasingly pushed aside on the charts by the ascent of Motown's pop-conscious sound. Baker parted company with Atlantic in 1964 and signed with Brunswick Records; her last appearance in the R&B top 40 was a 1966 duet with Jackie Wilson, "Think Twice."

Baker continued to perform through the '60s and toured Southeast Asia for the USO during the Vietnam War. After falling ill during a 1969 appearance in Hong Kong, she was hospitalized in the Philippines, where she resided for the next 19 years, serving at one point as the entertainment director at the U.S. naval base in Subic Bay.

Baker remained in self-imposed exile until 1988, when she appeared in New York for Atlantic's star-studded 40th anniversary celebration. Two years later, she succeeded her Atlantic labelmate Ruth Brown in the Broadway musical "Black And Blue."

She also appeared at New York's Village Gate in 1991 and toured the U.K. in 1992. As late as 1995, she played two weeks of L.A. dates at the Hollywood Roosevelt Hotel's Cinegrill.

Windham Hill Records Alters Its Course

New Age Label Moves Imprints In Niche Directions

■ BY BRADLEY BAMBARGER

NEW YORK—Windham Hill Records and its affiliated labels—Private Music, High Street Records, and Dancing Cat—have been reorganized as the Windham Hill Group (Billboard Bulletin, March 6).

The four imprints will each have a niche focus in various strains of adult-oriented instrumental, blues, folk, and world music, with the overall group "taking advantage of the best label trademark," says Steve Vining, Windham Hill Group president. "We know from retailers and consumers that Windham Hill has the best name recognition."

Established in 1976, Windham Hill quickly became synonymous with the burgeoning new age genre with such artists as pianists George Winston and David Arkenstone. The label entered into a partnership with BMG Entertainment North America in 1992 before becoming a full unit of BMG last year.

Windham Hill Records' most successful album is Winston's "December" from 1983, which has sold more than 4 million copies, according to the label. Released in late January, pianist Jim Brickman's "Picture This" album reached No. 30 on The Billboard 200, the highest position yet for a Windham Hill album. The sales for "Picture This" have been fueled by the mainstream radio success of the single "Valentine," a duet with vocalist Martina McBride (Billboard, March 8).

The Windham Hill aesthetic will evolve to include more crossover collaborations between instrumentalists and vocalists, according to VP of A&R Larry Hamby (who recently joined the label after tenures at A&M, Epic, and Columbia). "I have a deep respect for the tradition of Windham Hill, but there's no reason that this music can't grow," he says. "I want to make records with great instrumental musicians, but not necessarily limiting those records to instrumental material. But, ultimately, these developments will come from the artists, not the executives."

Based in Beverly Hills, Calif., the Windham Hill Group has approximately 40 staff members, including a new Southeastern sales manager (in addition to sales managers in New York, Los Angeles, and Minneapolis).


WINSTON

Earlier this year, Private Music was brought into the Windham Hill fold, with only a few members of its 35-person staff retained (Billboard, Jan. 25). Currently, the label is searching for an A&R executive.

Founded in 1986, Private Music has released albums by artists as diverse as guitarist Andy Summers and bassist/keyboardist Patrick O'Hearn and has seen enormous commercial success with new age keyboardist Yanni. His '94 set "Live At The Acropolis" is the label's best-selling release at more than 3.1 million copies, according to SoundScan.

Aside from issuing a Yanni compilation in late April and exploiting his catalog (he has since signed with Virgin), Private Music will be moving away from contemporary instrumental toward more blues-oriented material, according to Vining. Taj Mahal's "Phantom Blues" was nominated for a Grammy this year, and the label has an album by Etta James, "Love's Been Rough On Me," on tap for April. Future releases are also due from Leo Kottke, Kenny Rankin, and Mahal.

The most successful High Street releases so far have come from New Orleans rock band the Subdudes, in-

(Continued on page 101)

Amuro Tops Japan's Gold Discs

Continues Winning Streak For Avex

■ BY STEVE McCLURE

TOKYO—Popular dance/pop singer Namie Amuro capped a year of triumph by winning the domestic artist of the year award at the Recording Industry Assn. of Japan's (RIAJ) 11th annual Gold Disc Awards ceremony March 5 here.

The Okinawan female vocalist, now signed to Avex Trax, sold 4.25 million albums and 4.68 million singles (including sales when she was under contract to Toshiba-EMI) from Jan. 21, 1996, to Jan. 20, 1997—more than any other Japanese artist, according to the RIAJ.

It was the third year in a row that an Avex Trax act won the award. Dance/pop group trf won the previous two years.

Winning the corresponding award in the international category was Danish female duo Me & My (Toshiba-EMI), who moved 1.29 million albums and 64,663 singles, according to the RIAJ. Me & My also copped the foreign album of the year award for "Dub-I-Dub," which sold 1.27 million units in Japan.

Gold Disc Awards are based on RIAJ sales data, with returns factored into the results.

The top-selling domestic single was "Namonaki Uta," by pop/rock band Mr. Children (Toy's Factory), which sold 2.45 million copies, while the No. 1 foreign single, at 302,793 units, was "Now You're Not Here" (Japanese title: "Anata Ni Ite Hoshii") by U.K. duo Swing Out Sister, who recorded the track in Tokyo and performed it live at the Gold Disc Awards show at Tokyo's NHK Hall. The show was broadcast live on NHK satellite TV.

Richard Carpenter was on hand to accept a special Gold Disc Award for "22 Hits Of The Carpenters" (Polydor K.K.), which has sold more than 2 million copies here since it was released in November 1995. Carpenter also performed at the show, as did Me & My, Amuro, Puffy, and Nanase Aikawa.

The domestic album grand prize

(Continued on page 97)

EXECUTIVE TURNTABLE


KIRKLAND


RIDENOUR


DAVIS


GREER


NEWMAN


NISHIMURA


KELLEY


WRIGHT

RECORD COMPANIES. **Allen Butler** is promoted to president of Sony Music Nashville. He was executive VP/GM.

Bruce Kirkland is named president of EMI-Capitol Entertainment Properties in Los Angeles. He was executive VP of Capitol Records.

Arista Records promotes **Lionel Ridenour** to senior VP of black music in New York and appoints **Craig Davis** director, mid-Atlantic promotions, in Philadelphia. They were, respectively, VP of R&B promotion and an independent promoter.

Scott Greer is appointed senior director of international marketing for Epic Records in New York. He was director of international marketing and artist development for Capitol Records. Additionally, Epic Records Group in New York promotes **Karen A. Gruning** to manager of international press. She was marketing coordinator for Epic Records.

The Windham Hill Group in Beverly Hills, Calif., promotes **Grace Newman** to senior director of field marketing and **Kurt Nishimura** to senior director of publicity. They were, respectively, director of field marketing and director of publicity for Windham Hill/High Street Records.

Page Kelley is appointed senior director of business and legal affairs for Arista/Nashville. He was counsel to Wyatt, Tarrant & Combs.

Karen Coe is named VP of human resources for EMI-Capitol Music Group North America in New York. She was senior manager, human resources planning and development, for Technology Services Solutions.

Sonia Muckle is named senior director of publicity for Jive, Silvertone, and Verity Records in New York. She was a publicist at Susan Blond.

Barry Gasmer is promoted to director of international press and promotion for Elektra Records in New York. He was associate director of international press.

Ellen Caldwell is appointed director of media relations and publicity for Rising Tide in Nashville. She was director of media relations for the Recording Industry Assn. of America.

Amy Welch is named national director of media relations at Island Records in Los Angeles. She was national director of publicity at Caroline Records.

RCA Records promotes **Sean Mosher-Smith** to senior art director in New York and **Michael Taub** to associate director of publicity in Los Angeles. They were, respectively, art director and publicist.

Geffen Records in Los Angeles promotes **Michelle Munz** to rock promotion manager and **Dennis Blair** to hard rock promotion manager. They were, respectively, local promotion manager in Boston and an assistant in the rock promotion department.

PUBLISHING. **Patricia Wright** is appointed VP of human resources at BMI in Nashville. She was director of human resources for Opryland Hospitality and Attractions.

Amy McKeehan is promoted to associate creative director for Sony/ATV Tree Publishing in Nashville. She was executive assistant to the creative department.

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WB Charged Up For 2nd Son Volt Set

'Straightaways' Cut During Tour Breaks

■ BY CRAIG ROSEN

LOS ANGELES—After establishing Son Volt with the 1995 debut, "Trace," Warner Bros. plans to keep the momentum going with "Straightaways," the country/rock band's sophomore effort, due April 22.

Son Volt's bow included the song "Drown," which reached the top 10 of the Mainstream Rock Tracks chart, while a videoclip for the single garnered airplay on VH1. The exposure helped "Trace" reach No. 7 on the Heatseekers album chart.

The band—which rose out of the Uncle Tupelo split that also spawned Reprise's Wilco—recorded its debut album before it had ever performed live. "Straightaways," however, comes after more than a year of touring and was actually recorded during two brief breaks in roadwork.

"The idea is that this recording should sort of reflect the coalescence of the band over the course of playing on the road for a year," says Son Volt singer/songwriter Jay Farrar, whose songs are published by Warner-Tamerlane/Grain Elevator Songs (BMI).

There are also some other changes on the album. For example, "Been Set Free" is a twist of the traditional ballad "Lilli Schull," which Uncle Tupelo recorded on the album "March 16-20, 1992." Explains Farrar, "It's written from a different perspective, from a woman's." Yet Farrar didn't come up with the concept alone. "My wife wrote the first verse," he admits. "It's something I probably would have never thought of on my own."



SON VOLT

Farrar, who worked in Uncle Tupelo with Son Volt drummer Mike Heidorn for four albums, finds the success of "Trace" surprising.

"I didn't really go in with any preconceived ideas of what the reaction would be, but for the most part, I was surprised that it was played on the radio," he says.

Warner Bros., which began its association with Farrar with Uncle Tupelo's 1993 Sire/Reprise release, "Anodyne," sees the success of "Trace" as a major breakthrough.

"They received airplay on a variety of radio formats and on VH1 and have toured steadily," says Warner Bros. VP of product management Peter Standish. "The thing that is great about this band is that they continue to build a fan base, even in between records."

Standish is optimistic that by the time Warner Bros. unleashes "Straightaways," Son Volt's fan base will have blossomed. "Since the last record, a couple of things have happened. They headlined the second stage on the second half of the

(Continued on page 14)



Rocket Launcher. A&M Associated Labels, the new company founded by former Island Records head John Barbis, is rereleasing "The Hypocrite" by Ryan Downe, which was originally put out on Rocket/Island last summer. The album, with new artwork, will be reissued May 20, preceded by new single "Where Am I Gonna Run To." Shown, from left, are Rocket president John Cannelli, A&M Associated Labels VP of marketing Brad Pollak, Downe, manager Nadine Condin, and Barbis, A&M Associated Labels president.

Folk Implosion Forgoes Major For Indie Label Communion

LOS ANGELES—After scoring a top five modern rock hit, most acts would have left the indie world behind and moved on to a major label. But the Folk Implosion isn't like most acts.

"Dare To Be Surprised," the duo's full-length follow-up to the "Kids" soundtrack, which featured the hit "Natural One," will be released April 22 on San Francisco-based Communion Records, rather than a major.

"Natural One" reached No. 4 on the Modern Rock Tracks chart in December 1995, and by March 1996, it had reached No. 20 on the Hot 100.

Certainly the Folk Implosion—which consists of Lou Barlow of Sebadoh and John Davis, a solo artist in his own right—could have made the move to a major. London—which released "Natural One" and the "Kids" soundtrack as a one-off—expressed interest in the band, and the duo's deal with Communion is a friendly handshake agreement.



FOLK IMPLOSION

"As I got to know [Communion owner] Gary [Latham], I thought it would be kind of interesting to stay totally indie," says Barlow, who is signed to Sub Pop as a member of Sebadoh. "We just sort of decided early on that it was a total learning experi-

(Continued on page 18)

Freese, Einczig Step In For Beck At Epic; CSN Depart Atlantic

CHANGES: Now that former Epic senior VP of marketing **Dan Beck** has left to become president of V2, look for his duties to be split among at least two execs. **Bob Freese** moves from sales to serve as East Coast head of marketing, and **Steve Einczig**, currently in the marketing department, will be West Coast head of marketing. Epic had no comment.

Faith Henschel, VP of marketing for Capitol Records, has left the company and is now acting as a consultant . . . **Crosby, Stills & Nash** have parted ways with Atlantic Records . . . **The Screamin' Cheetah Wheelies**, who were formerly on Atlantic, have now inked with Capricorn. Capricorn plans to reissue the band's last Atlantic album, "Magnolia," April 22.

Harry Friedman, longtime CEO of Austin, Texas-based blues/roots label Antone's Records, has resigned his post to concentrate on his career in the movie industry. Former Antone's administrative director **Christie Warren** has been named interim head of the indie. "I'm still an owner, and I'm going to continue to be involved," says Friedman, who remains on the label's board of directors, "but we just felt that it would be better if there were someone there all the time. I haven't been there full time since September. We've been looking for a new CEO for three or four months." Friedman has just finished serving as second-unit producer for "The Roughrider," a four-hour film shot for TNT. Antone's is marketed and distributed through Discovery Records.

Matthew Sweet's "Blue Sky On Mars," out March 25, will be the last Zoo/Volcano release to feature the Zoo logo. Following Volcano Entertainment's purchase of Zoo last year from BMG, the companies have been in the process of phasing out the Zoo name. Future releases will only have the Volcano Recordings tag. New signings for the label include former Continental Drift act the **Interpreters**, Seattle ambient pop band **Lusk**, and L.A. power pop group **Size 14**.

ONE-STOP SHOPPING: SFX Broadcasting, which purchased New York-based Delsener/Slater Presents last year, has snapped up another concert promotion company—Indianapolis-based Sunshine Promotions. Similar to Delsener/Slater, Sunshine, which promotes shows in four Midwest and Southern states, will continue to operate as a separate entity. Included in the purchase is Sunshine-owned Deer Creek Music Center, located just outside of Indianapolis, and the Polaris Amphitheater in Columbus, Ohio. Additionally, the deal includes the purchase of Tour Design, a tour-support service that produces ads for concert tours.

The deal coincides with the pending close of SFX's purchase of WFBQ, WRZX, and WNDE-AM Indianapolis.

A purchase price was not released.

STUFF: **Motley Crue** has turned in its reunion album to Elektra, and a source says, "It's good old rock'n'roll." The set, which is tentatively slated for release May 13, is titled "Generation Swine" . . . Add **Paul Anka** to the list of artists who are recording all-star duets album. He says he has already cut songs with **Celine Dion, Tom Jones, Kenny G,** and **Barry Gibb** and plans to record tracks with **Stevie Wonder, Gloria Estefan, Sheena Easton, Peter Cetera,** and either **Tony Bennett** or **Julio Iglesias** (one of whom will cut "My Way"). The album will also contain such Anka classics as "You Are My Destiny" and "Put Your Head On My Shoulder," as well as several new originals. Anka expects to complete the record by midsummer and release it in the fall on a Sony-distributed label.



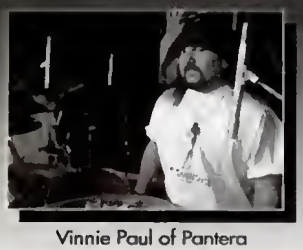
by Melinda Newman

HAIL HAIL, ROCK'N'ROLL: God bless **Metallica**. Here's one superstar act whose members haven't forgotten what it's like to be a fan. Their March 10 show at New York's Madison Square Garden boasted one of the most innovative, audience-friendly stages I've ever seen. Taking up two-thirds of the Garden floor, the setup was a wacky modification of the in-the-round concept, with a large stage shaped like the body of an electric guitar and a smaller stage shaped like—for lack of a better description—a flower with extended petals. The band split its time between the two stages so that everyone in the sold-out house got a good view at some point. Barricades between the stage and the crowd created a virtual moat, where the band members could play and get close to the fans.

In addition to putting on a tremendously powerful, crisp show that featured more pyrotechnics than closing night at a state fair, the band went out of its way during the 2½-hour concert to include the audience without ever seeming obsequious, often applauding back at the crowd after a particularly good reception or cheering on fans without resorting to the same old clichés. Most remarkably, between the end of the set and the first of two encores, the band turned up the house lights and spent a good five minutes walking around the moat, shaking hands, passing out guitar picks, throwing out drumsticks, and basically doing everything but kissing babies. In a world where so many artists act like the only contact they should have with their fans is at the cash register, this was a refreshing and welcome sight.

Assistance in preparing this column was provided by Paul Verna.

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Mercury Planting Seeds Of Interest For Youthful Threesome Radish

■ BY DOUG REECE

LOS ANGELES—When Ben Kweller, singer/songwriter and lead guitarist for Mercury act Radish, was 9, he entered Billboard's annual songwriting contest.

A mere six years, one honorable-mention certificate, and a highly public bidding war later, the precocious 15-year-old is hoping his newest material will be recognized by a much larger audience.

"Restraining Bolt," the debut album by the Greenville, Texas-based threesome, will be released April 22.

Though Kweller, drummer John Kent (17), and bassist Bryan Blur (29) make up a youthful trio, the act has undergone personnel changes worthy of a veteran rock band.

In fact, Kweller, who played in neighborhood bands Mirage and Green Eggs & Ham, is the only founding member of Radish. Kent became the act's drummer in 1994, and Blur was added to the lineup only after Radish had recorded a three-song demo tape with the album's co-producer Roger Greenawalt. (Noted alternative producers Paul Q. Kolderie and Sean Slade produced the bulk of the set.)

According to Kweller, the label pursuit that ensued after Greenawalt began shopping the tape was a bit of a shock.

"A label had put us up in Los Angeles at the Sunset Marquis, and everyone from Morrissey to Chris Farley to Kato Kaelin was walking around," says Kweller. "I was like, 'Why are we here?' I just had to keep my cool and keep telling myself, 'I'm just a songwriter.' "

Indeed, Kweller's songwriting has been largely responsible for the label attention. From the simple high school blues motif in "Failing & Leaving" to the more weighty subject matter of church burning in "Dear Aunt Arctica," Kweller maintains a pronounced aptitude for creating hook-laden, instantly likable rock music.

"The record they made exceeded our fondest hopes," says Mercury president Danny Goldberg, who signed the band. "There's a certain mixed blessing to a high-profile signing, but ultimately [Radish] is going to live and die by the quality of their songs."

Mercury director of product development Madelyn Scarpulla says marketing the album will be largely focused on the band's home base.

In October 1996, Mercury released a CD single exclusively to Dallas rock radio; on it were album cuts "Dear Aunt Arctica" and "Bedtime." The label also made the single available at local retail outlets, where it sold more than 2,000 units, according to SoundScan.

Scarpulla says Dallas consumers purchasing "Restraining Bolt" can request from retail personnel a free three-song CD sampler, which includes a track not on the album. The album will be featured predominantly in local positioning and listening station programs, as well as in co-op advertising campaigns.



RADISH

To keep momentum in the market, the group will perform at a showcase for area music merchants and radio executives.

"We're going to concentrate on the Texas market initially and hope that whatever airplay they get out of the box will begin an outward geographical spiral," says Scarpulla.

"I hate to use catch phrases like 'micromarketing' and 'regionalizing,' but that's the way you market a band," she adds. "We're just hoping the story builds naturally."

On March 24, Mercury will service college radio with "Little Pink Stars." A week later, the track will go to modern and mainstream rock outlets. Modern rock KDGE Dallas PD Joel Folger says local fervor over the act has built since the station put "Dear Aunt Arctica" in power rotation.

"These kids are stars," he says. "They played live at our Christmas show, and it was just a huge success. It's no wonder there were so many labels interested in them."

The band, which has been working with local booking agents, will play venues in Texas and Arkansas through April.

Kweller, who is being tutored on the road, says the band will avoid playing larger venues until it can develop a core following.

"It's a much more personal atmosphere, and since I'm 15, people are very skeptical about our music," he says. "We win most of our fans though live shows, and if people see us really working and doing what all bands do, it should help us build some credibility."

While Radish has been able to play all-ages clubs and certain venues where Kweller was accompanied by his parents, the age factor has proved intrusive at times.

Often, the band has found alternative venues, such as school dances and pool halls, more amicable.

In fact, a video for "Little Pink Stars" directed by Steve Hanst (Beck, the Cure, Veruca Salt) was shot in the pool hsll in which Radish had its first performance.

Still, Kweller fears that a proposed Texas law banning anyone under 21 from clubs could wreak havoc on the act's tour plans.

While Kweller's age figures to play prominently in the press and consumers' minds, Goldberg says the signing of Radish—as well as Hanson, three brothers all 16 or under—is incidental to the quality of their music.

Still, he admits that an added degree of responsibility is required. "There's a certain amonnt of logical sensitivity from day one that we have to be concerned about, but ultimately, it's about the music. [Kweller] is a great writer, and this is about letting him do his thing, but making sure he's surrounded on a day-to-day basis with good advice."

Goldberg notes that the label is signing artists of all ages. "We also signed Allen Ginsberg, who turns 70 in June," he says.

Kweller, too, maintains that his music speaks for itself. "When Roger was giving people the cassette, he wasn't saying, 'Check out this 15-year-old genius. Here's the next Silverchair, blah, blah, blah, blah,' " he says. "So I really think the music is what got us here."

Radish is managed by Allisnce Entertainment Group in Dallas.

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WARNER BROS. CHARGED UP FOR SECOND SUN VOLT SET

(Continued from page 12)

H.O.R.D.E. tour, and then they did a number of dates headlining in the Midwest and South," he says. "And they appeared at Farm Aid, which was televised nationally on [TNN]."

Son Volt—which also includes multi-instrumentalist Dave Boquist and bassist Jim Boquist and is represented by Black Park Management—will receive some additional exposure prior to the release of "Straightaways" when the band appears March 29 on "Austin City Limits." On the program, which is aired on public TV stations, the band will preview material from the new album.

On the radio front, the label will grease the rails with a promotionsl EP featuring the slbum track "Back Into Your World" and three nonalbum or live tracks, which will be serviced to college and public radio outlets in early April to alert the band's core fans about the album's forthcoming release.

Simultaneously, the label will ship "Back Into Your World" to triple-A stations. Eventually, Warner Bros. will bring the track "Caryatid Easy" to mainstream and modern rock.

In addition, the band will be featured May 18 performing songs from "Straightaways" on the public radio program "E-Town."

Of course, Warner Bros. will continue to utilize the band's strength on the road as a key to the campaign. "They will start a headlining tour [booked by Monterey Peninsula Artists] almost three weeks before the album comes out, which will be a great setup," Standish says. "This is a band that really devotes a lot of time on the road, nurturing a fan base, and it has really paid off."

The label is also expecting s strong press reaction to "Straightaways." Says Standish, "Press is really an important outlet for this band. They got great press on the last album, and we are anticipating great press on this album as well."

Warner Bros. will also plug Son Volt on its World Wide Web site. "Since this is a big word-of-mouth band, we plan to actively promote them on the Web site, where it is important to work artists like that," says Standish.

In addition, Standish feels that Son Volt may benefit from the interest in Wilco, just as Wilco enjoyed a boost from the initial publicity following the release of "Trace." Says Standish, "There is some spillover between the bands, and a fair amount of exclusive fans, but both bands do benefit."

Son Volt has also made some fans st retail. Joel Oberstein, director of retail operations for the Simi Valley, Calif.-based, 10-store Tempo Music and Video chain, gives "Straightaways" the thumbs up. "It's a great record, and I think they are going to continue to broaden the audience they built with 'Trace,' " he says.

Oberstein predicts that the band will once again find a home at radio. "The new Wilco sounds great on the radio, and I think this will, too."

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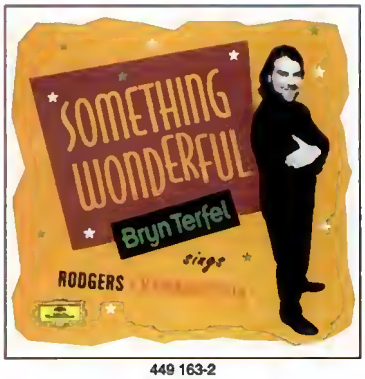
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IF IT MAKES YOU HAPPY

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FOLK IMPLOSION FORGOES MAJOR FOR INDIE LABEL COMMUNION

(Continued from page 12)

ence and that we weren't going to jump for the carrot immediately."

Davis, whose new "Blue Mountain" album was recently issued on the indie label Shrimper, is also interested in helping Communion push the envelope. "It will be really exciting to see where the limits are and to see if a real indie label can get played on the radio," he says. "I don't think we're going to sell 8 million albums like the Offspring did on Epitaph, but Communion can sell to chain stores, and we can get on the radio and MTV."

Even with the success of "Natural One," Davis admits that he "didn't receive any phone calls" from major-label suitors, but it may have been because the band wasn't accessible. "We weren't doing shows," he says. "We were just kind of hiding out."

That was just fine with Communion's Latham, who has been gearing up for "Dare To Be Surprised" since the band scored a surprise hit with "Natural One."

Says Latham, "Right after it all happened, I talked a lot with the band and they wanted to take some time . . . They wanted to take the low road and spend more time to develop."

The band also has something to prove with "Dare To Be Surprised." Says Latham, "One thing we wanted to do with this album is that we want everyone to know that this is not a Sebadoh side project. This is a completely separate band with two songwriters."

The Folk Implosion actually began working on "Dare To Be Surprised" in the summer of 1995, before "Natural One" took off.

"We pretty much went straight from 'Natural One,' " Davis says. "We wanted to follow through, because we knew that we sort of hit on something with that. We wanted to keep on working because Lou had some time."

Yet, with Barlow's obligations to Sebadoh, the Folk Implosion was initially unable to complete the album. A self-titled four-track EP was released in January 1996 to serve as a stopgap until the duo could reunite to complete "Dare To Be Surprised" (Billboard, Feb. 10, 1996).

The decision to remain independent also was appropriate because of the musical approach the band opted to take on the album. "We made this record really cheaply and never stepped up in the studio," Barlow explains, adding that most of the album was recorded on an 8-track DAT player.

Even with the low-budget production, "Dare To Be Surprised" is surprisingly accessible and catchy.

The album's first single, "Pole Position," was shipped to college and modern rock radio Feb. 19 and to retail Feb. 24. A second track, "Insinuation," which Latham describes as "more in the 'Kids'-era style," will go to radio in early April.

To work the tracks at radio, Communion has hired the Santa Monica, Calif.-based Arms Division, which also promoted "Natural One." Autotonic in Memphis will handle promotion at college and NPR stations.

In addition, the Folk Implosion will support the release with a promotional tour, which will consist of in-stores and a few intimate dates, beginning with a March 12 date in Denver. Stops will include in-stores at the HMV stores in Toronto and New York, the Virgin Megastore in San Francisco, and the Roxy and McCabe's Guitar Shop in the L.A. area.

For Davis, who only quit his job as a librarian in late February, and Barlow, who only recently wrapped weeks of touring with Sebadoh, the road trek will be a challenge. "John and I hadn't had time to get together yet to figure things out," Barlow says. "It's going to be a total challenge. It's going to be kind of exciting to flesh out the Folk Implosion as a live entity and a little scary."

The short promo tour should help drum up business at retail. "They came from nowhere in the general public's mind with the 'Kids' soundtrack," says Bob Say, VP of operations for the six-store, Reseda, Calif.-based Moby Disc chain. "But the band has a hip following and the press is into it, so hopefully people will find out about it and come in and buy it. That whole Sebadoh/Folk Implosion axis seems to be getting more popular."

CRAIG ROSEN

amusement business BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS	Veterans Memorial Coliseum Jacksonville, Fla	Feb 27-March 1, March 3-4	$1,090,474 $19 25	56 648 six sellouts	Varnell Enterprises
METALLICA CORROSION OF CONFORMITY	FleetCenter Boston	March 4-5	$1,085,467 $37 50/$27 50	33,279 35,360, two shows	Don Law Co.
GARTH BROOKS	Assembly Hall, University of Illinois, Champaign Champaign, Ill.	March 7-9	$851,078 Gross Record $17 50	49,412 three sellouts	Varnell Enterprises
ALAN JACKSON LEANN RIMES	Houston Livestock Show & Rodeo, Astrodome Houston	Feb 14	$723,012 $23/$10	58,172 sellout	Houston Livestock Show & Rodeo
GEORGE STRAIT MINDY MCCREADY	Fargodome Fargo, N D	March 7	$641,268 Gross Record $23 50	27,610 sellout	Varnell Enterprises
PHIL COLLINS	Civic Arena Pittsburgh	March 7	$499,583 $45/$29 75	12,296 13,500	DiCesare-Engler Productions
GEORGE STRAIT MINDY MCCREADY	Gund Arena Cleveland	Feb 28	$476,063 $23 50	21,103 sellout	Varnell Enterprises
REBA MCENTIRE/ BROOKS & DUNN	Charleston Civic Center Charleston, W Va	March 8	$475,552 $38 50	12,332 sellout	Starstruck Promotions Titley/Spalding
KENNY G/TONI BRAXTON	FleetCenter Boston	Feb 7	$448,324 $42 50/$22 50	13,900 sellout	Don Law Co
GEORGE STRAIT MINDY MCCREADY	Target Center Minneapolis	March 8	$431,789 $23 50	18,710 sellout	Varnell Enterprises

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

NASHVILLE: The first couple of years went a bit slow for **Joe, Marc's Brother,** with the task of finding the right lineup being a major hurdle. But in the first couple of months of 1997, this richly melodic, soulful power pop quartet has taken off like a rocket. With an excellent 1996 debut album produced by **Rick Clark** (an occasional Billboard contributor) and recorded at Memphis' Ardent Studios, as well as a series of packed local gigs laying the groundwork, the band won the Nashville Grammy showcase in January and then nabbed the best unsigned band category at the Nashville Music Awards, held in February at the historic Ryman Auditorium. "Yeah, we were up there with **Vince Gill.** It was almost surreal," says singer/guitarist **Joe Pisapia.** "I think we had the market cornered on polyester that night." Fashion habits aside, Joe, Marc's Brother, which also includes drummer **Marc Pisapia,** guitarist/vocalist **David Mead,** and bassist **Pete Langella,** has been impressing plenty of critics and music industry types around town (**Bill Lloyd, Adrian Belew,** and engineer **Richard Dodd** among them) with its highly addictive, catchy tunes. The album bristles with hooks and crunching guitars, especially on the first three tracks. Dig deeper and you'll also find such gorgeous acoustic ballads as "Together" and "The Heart Of Love." Says Joe Pisapia, "It's that lure of hooky pop. Hopefully, it lures you in to hear the rest of the album, where there are deeper issues to the story." Pisapia, who moved to Nashville from New Jersey with brother Marc in 1994, says he and Mead have been stockpiling plenty of tunes lately. "He and I have just been on a writing binge for the past couple months." Also look for increased touring this spring. Contact Clark at 615-262-2234 or mrblurge@aol.com.



JOE, MARC'S BROTHER

KEN JOHNSON

BOSTON: There's a juggernaut on the Boston music scene, and her name is **Ramona Silver.** In 1996, Silver released "You & Me & Hell," a collection of bristling guitar rock tunes with brains. In January, she followed with a five-song EP, "Trailers," both on Fingerprint Records. "You & Me & Hell" was chosen as one of the top 10 records of 1996 in The Boston Herald. Also in January, Silver won the Boston Grammy showcase. Currently she's fine-tuning her live show at rock clubs the Middle East, T.T. the Bear's, and Mama Kin, as well as crossover clubs like the more intimate Lizard Lounge and Toads. Her music captures the emotional intensity of an artist like **Liz Phair,** but with more pop smarts and musical savvy. There's a muscular musicality that is rare for someone just finding her voice. "Everything you write is going to be personal on some level, but it does have to speak to a larger audience. If it doesn't, then I'm not sure there's a point," Silver says. "Every time I write a song, I think I'm learning something new and improving. The same goes with playing live. Each show teaches me something, and no doubt there's still a lot to learn, but I'm getting there." Contact Silver at 508-346-4577.



SILVER

KEN CAPOBIANCO

MIAMI: Cosmic and melodic, the "glitter pop" music of **Al's Not Well** has lately been out of this world, or at least out of the state. Prior to releasing its new 12-song, self-titled album on Panacea Records, this female-fronted quintet with a penchant for neon-colored hair, plastic-flowered stage clothes, and upbeat, hook-filled sonic pop songs took to the road to test the new material, hitting Atlanta, Shreveport, La., and New Orleans, just in time for Mardi Gras. The band's music has already registered airplay on more than 35 stations in the Carolinas, Georgia, Florida, Virginia, and Louisiana. "The tour went especially great during Mardi Gras," says percussionist **Eddy.** "Everyone was dressed up funny and partying. We fit right in." The album release party, with a theatrical **B-52's**-type stage show, took place at Tobacco Road, the oldest blues-rock club in Miami, and was attended by several hundred people. The band formed two years ago when lead singer/songwriter **Joce** hooked up with Eddy, bassist **Rick,** drummer **Kala,** and singer **Bleu,** the space-cadet blonde who creates the band's futuristic flower-power look. "We played a few shows and just went, 'Wow, this is really working great! They make my songs sound the way they should,' " says Joce. And the band's name? "Al was in my band before," Joce says, "but he did things so oddly, and we would just say, 'Oh Al's not well, don't mind him.' The phrase just kept coming up." Having played a recent Grammy Unsigned showcase, the band is now touring regionally in support of the album. Contact 305-888-9937.



AL'S NOT WELL

SANDRA SCHULMAN

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MATADOR/CAPITOL TEAM UP FOR BETTIE SERVEERT'S 3RD SET

(Continued from page 9)

energetic interplay of Dubbe and bassist Herman Bunskoeke on "Pork & Beans," and the ensemble dynamics of the spirited "Geek."

"Dust Bunnies" came out earlier this month on Brinkman in the Benelux countries and on Beggars Banquet in the rest of Europe. In the U.S., the album is the third release in Matador's relationship with Capitol. The deal's previous projects, the Jon Spencer Blues Explosion's "Now I Got Worry" and Pavement's "Brighten The Corners," have fared well so far. The Blues Explosion album is the trio's fastest-selling to date, and the Pavement record scored the band's highest chart debut ever: No. 70 on The Billboard 200. (Although "Brighten The Corners" has dipped more than 100 slots in the past four weeks.)

Capitol VP of marketing Steve Rosenblatt (U.S.) says the campaign on behalf of "Dust Bunnies" will be a full-on reintroduction of the band. "With 'Lamprey,' I think there was an assumption that the popularity of the first album would automatically translate into even greater success for the second record," he says. "With the new one, we're taking nothing for granted."

The labels plan to continue the strategy they've employed with Pavement and the Blues Explosion, and that is for Matador to lay the grass-roots groundwork before Capitol comes in with promotion at commercial radio and retail webs. Says Matador co-president Chris Lombardi, "Our relationship with college radio and indie retail is strong, so we want to build a story at that level that Capitol can then take to commercial radio."

Early March saw the release of the subtle, moving "Co-Coward" as the initial single and video, with Matador promoting the song at college radio and commercial specialty shows. Capitol begins working the upbeat meta-rocker "Rudder" in May as the first focus track for commercial alternative and video for MTV. Already, the song has garnered some airplay via WXRK New York's Sunday-night new-music show, "The Buzz."

The first European single and video, "What Friends?," came out in February, with Brinkman and Beggars Banquet each issuing an EP for the song featuring the B sides "Spine" and "Genuine Life Form." Matador has been using the import EP as a promotional item in the U.S.

A band that can inspire a collector's ardor, Bettie Serveert has practically an entire album's worth of material in the form of B sides from various Matador EPs and European-only singles issued by Brinkman and Beggars Banquet. Of those, the sterling "Smile" from the 4-track "Tom Boy" EP is of particular note, as is the live-on-the-BBC version of "Crutches" from the "Something So Wild" EP. In November, Brinkman released a limited-edition 7-inch single featuring "Misery Galore" backed with the otherwise unavailable "All The Other Fish."

Bettie Serveert has also contributed apt covers to compilations, including a take on Bob Dylan's "I'll Keep It With Mine," which was a high point of last year's TAG/Atlantic soundtrack to "I Shot Andy Warhol," and an affecting rendition of "For All We Know," which went to the '94 Carpenters' tribute album on A&M, "If I Were A Carpenter." According to Matador, a domestic commercial single may appear later in the year featuring a song from "Dust Bunnies" plus multiple B sides.

Unavailable for reorder since last April, "Palomine" and "Lamprey" were reissued Feb. 25 in the U.S. by Matador via the label's independent distributors (including ADA, Caroline, Cargo, Bayside, and Dutch East India). Those albums have always done well at the Tower Records on Sunset Boulevard in Los Angeles, according to manager Todd Meehan. With "Dust Bunnies," he put the promo CD from Matador into the store's advance listening station a month ago to help build interest in the upcoming release.

"I think the new album is so strong, and our advance disc has gotten great response," Meehan says. "The new distribution deal should really help Matador make the most of 'Dust Bunnies.' Capitol seems to know how to work alternative rock a bit better than Atlantic did. Tours always help, too, and I know Bettie is really special live."

Bettie Serveert played shows in the U.K. and the Netherlands in February, and the band supported the Lemonheads on March dates in Germany. March 27, Bettie kicks off its month-long European tour at Amsterdam's Paradiso theater. The group comes to the U.S. in May for a national tour that will mix club gigs with slots supporting other acts.

Bettie is booked in the U.S. by Twin Tower/ICM and in Europe by Double You. The band is managed in the U.S. by the Boston-based Tom Johnston Management and in Europe by Dorethy Krielen at Bettie Serveert Management, which is based in Vlietberg, the Netherlands. The group's songs are published by Sander Blom Publishing/Virgin Songs/EMI Music.

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BILLBOARD'S HEATSEEKERS® ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

MARCH 22, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST — LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	5	18	**DUNCAN SHEIK** ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
2	8	34	**KENNY CHESNEY** BNA 66908/RCA (10.98/15.98)	ME AND YOU
9	9	9	**SQUIRREL NUT ZIPPERS** MAMMOTH 0137* (9.98/13.98)	HOT
4	9	2	**WHITE TOWN** BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98)	WOMEN IN TECHNOLOGY
6	7	17	**NO MERCY** ARISTA 18941 (10.98/15.98)	NO MERCY
6	8	6	**JONNY LANG** A&M 540640 (8.98/10.98)	LIE TO ME
7	16	34	**KENNY LATTIMORE** COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
8	—	1	**NICK CAVE & THE BAD SEEDS** REPRISE 46530/WARNER BROS. (10.98/16.98)	THE BOATMAN'S CALL
9	9	4	**FRANKIE CUTLASS** VIOLATOR 1548*/RELATIVITY (10.98/15.98)	POLITICS & BULLSH*T
10	16	19	**DAVID KERSH** CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
11	16	31	**CLEDUS "T." JUDD** RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
12	11	9	**SWEETBACK** EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
13	15	6	**SPACE** GUT REACTION 53028/UNIVERSAL (10.98/15.98)	SPIDERS
14	19	9	**MATCHBOX 20** LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
15	—	1	**RONAN HARDIMAN** PHILIPS 533757/POLYGRAM CLASSICS (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
16	—	3	**GIOVANNI** NEW CASTLE 5527 (10.98/15.98)	ROMANCE
17	14	22	**SOUL COUGHING** SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
18	30	24	**BR5-49** ARISTA 18818 (10.98/15.98)	BR5-49
19	28	34	**DJ KOOL** CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
20	35	4	**RAHSAAN PATTERSON** MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
21	32	28	**FUN LOVIN' CRIMINALS** EMI 35703 (7.98/11.98)	COME FIND YOURSELF
22	13	2	**FREEDY JOHNSTON** ELEKTRA 61920/EEG (10.98/16.98)	NEVER HOME
23	26	28	**AKINYELE** ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
24	25	4	**FREAK NASTY** HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE.... THAT'S LIFE... AND THAT'S THE WAY IT IS
25	24	9	**THE CHEMICAL BROTHERS** ASTRALWERKS 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1997, Billboard/BPI Communications.

26	12	2	**L7** SLASH/REPRISE 46327/WARNER BROS. (10.98/16.98)	THE BEAUTY PROCESS: TRIPLE PLATINUM
27	23	10	**ASHLEY MACISAAC** A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
28	22	2	**SNEAKER PIMPS** CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
29	21	29	**ANN NESBY** PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
30	20	24	**MERRIL BAINBRIDGE** UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
31	27	10	**ALFONZO HUNTER** DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
32	36	26	**LOCAL H** ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
33	33	27	**AMANDA MARSHALL** EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
34	29	24	**GARY ALLAN** DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
35	33	31	**REPUBLICA** DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
36	—	1	**REEL BIG FISH** MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF
37	—	1	**GINA G** ETERNAL 46517/WARNER BROS. (10.98/15.98)	FRESH!
38	39	39	**PAUL BRANOT** REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
39	42	2	**BRADY SEALS** REPRISE 46258/WARNER BROS. (10.98/16.98)	THE TRUTH
40	48	4	**LESS THAN JAKE** CAPITOL 37235 (6.98/9.98)	LOSING STREAK
41	36	14	**TRICKY** ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
42	—	9	**GRUPO LIMITE** POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
43	44	9	**THE SUICIDE MACHINES** HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
44	40	31	**JACI VELASQUEZ** WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
45	37	27	**FRED HAMMOND & RADICAL FDR CHRIST** BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
46	43	38	**DONELL JONES** LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
47	46	4	**DJ SHADOW** MO WAX/FFRR 124123*/LONDON (10.98/16.98)	ENDTRODUCING..... DJ SHADOW
48	—	18	**KULA SHAKER** COLUMBIA 67822 (10.98 EQ/16.98)	K
49	41	10	**ERIC BENET** WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
50	—	2	**TONIC** POLYDOR 531042/A&M (8.98/10.98)	LEMON PARADE

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BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

POINT OF ENTRY: Velvet Records is hoping to break what has been a less-than-staggering U.S. sales record for its first signing, **Prairie Oyster**, when it releases the band's fourth album, "Blue Plate Special," Tuesday (18).



Sophomore Slam. "Drawn To The Deep End," the follow-up to Gene's critically acclaimed 1995 debut, "Olympian," shows strong first-week sales of more than 2,000 units, according to SoundScan. The album, which bowed March 4, was produced by Christopher Hughes.

Though the act continues to be well-received in its home market of Canada—where "Blue Plate Special" has gone gold (50,000 copies sold), according to Velvet, and was nominated for two Juno Awards—the band's previous Canadian success has not translated here with Prairie Oyster's previous labels (Billboard, Sept. 7, 1996).

Still, Velvet VP of marketing **Ben Nygaard** says the timing is right for the band as new avenues open for left-of-center country artists.

"With the spread of Americana radio and hybrid bands like BR5-49, there now exists a point of entry for bands like Prairie Oyster," he says. "CMT and TNN have also embraced these bands in the last 6-9 months, so these are the logical places for us to go."

The album's first single, "One Way Track," shipped March 4 to folk and triple-A stations.

Although there are plans to later release album cuts to country radio, Velvet has modest hopes for the band with that format. "Anything we get at country will be a bonus," says Nygaard.

Velvet will also launch aggressive pricing and positioning programs focusing on indie accounts in such Americana strongholds as Lexington, Ky.

The band will begin its U.S. tour in April.

DRAWING THEM IN: **Allure**, the first signing to **Mariah Carey**'s new Crave Records label, is quickly shaping up to be one of the hottest new acts of the year.

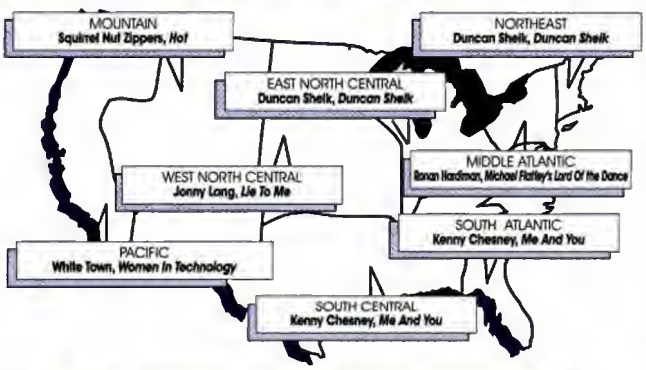
A clip for the R&B quartet's first single, "Head Over Heels," has just been added to active rotation on MTV, while the song is No. 17 with a bullet on the Hot R&B Singles chart this issue.

The band's self-titled debut will be released April 22.



Smooth Groove. The old-school flavor of "I Belong To You," the debut single by Grand Jury Entertainment/RCA recording artist Rome, is being well received by R&B radio. The song is No. 25 on the Hot R&B Singles chart this issue, with support by such stations as KJMM Tulsa, Okla., WTLC Indianapolis, and WGCI Chicago. The artist's self-titled album will bow April 15.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

WEST NORTH CENTRAL

1. **Jonny Lang** Lie To Me
2. **Kenny Chesney** Me And You
3. **Squirrel Nut Zippers** Hot
4. **White Town** Women In Technology
5. **Duncan Sheik** Duncan Sheik
6. **BR5-49** BR5-49
7. **Corey Stevens** Blue Drops Of Rain
8. **David Kersh** Goodnight Sweetheart
9. **Nick Cave & The Bad Seeds** The Boatman's Call
10. **Cledus "T." Judd** I Stoled This Record

MIDDLE ATLANTIC

1. **Ronan Hardiman** Michael Flatley's Lord Of The Dance
2. **Frankie Cutlass** Politics & Bullsh*t
3. **Duncan Sheik** Duncan Sheik
4. **No Mercy** No Mercy
5. **Alfonzo Hunter** Blacka Da Berry
6. **Giovanni** Romance
7. **DJ Kool** I Got Dat Feelin'
8. **Kenny Lattimore** Kenny Lattimore
9. **Freedy Johnston** Never Home
10. **Nick Cave & The Bad Seeds** The Boatman's Call

FAMILIARIZED: Universal recording act **Sister Hazel** is continuing to mine its core audience in the South Atlantic region, where the band's album "Somewhere More Familiar" moves up two spaces to No. 20 this week.

Sister Hazel's first single, "All For You," is also showing crossover appeal, receiving spins at triple-A, modern and mainstream rock, and top 40 stations.

The Gainesville, Fla.-based five-piece has been selling out shows in the state and will perform at upcoming shows in such major markets as Boston and Nashville.

ROADWORK: The No Depression Tour, featuring some of the best up-and-coming artists in the alternative country movement, makes stops in the Southwest and Pacific regions this month.

Catch headliners the **Old 97's**, whose debut album, "Too Far To Care," bows in June on Elektra, as well as **Whiskeytown**, the **Pickettes**, and **Hazeldine** Monday (17) in Dallas' Sons Of Herman Hall.

Zap Mama begins its U.S. tour Tuesday (18) in support of its album "[7]," which was released by Luaka Bop/Warner Bros. Feb. 25.

The Work Group's **Dan Bern** opens for **Ani DiFranco** through April. His self-titled album came out March 4.



Critical Mass. Alligator Records will release "Fish Ain't Bitin' " by bluesman Corey Harris March 25. Harris' 1995 debut, "Between Midnight And Day," was nominated for three W.C. Handy Awards and won the Living Blues Critics' Award for best album. The artist plays several Northeastern dates this month, including shows March 28 and 29 at Terra Blues in New York. He will be featured on CNN's "Showbiz Today" in April.



Triple Threat. MCA trio Immature, center, stand with manager Chris Stokes, left, and MCA black music division president Ken Wilson, right, following a recent performance by the act at the Universal Amphithaatar in Los Angeles.

Soul Trains Honor Maxwell, Braxton

Babyface, Mayfield, Bone Thugs Also Take Awards

This story was prepared by Janine Coveney managing editor of R&B Airplay Monitor.

LOS ANGELES—Maxwell and Toni Braxton were the big winners at the 11th annual Soul Train Music Awards, held March 7 at the Shrine Auditorium here.

Maxwell took home three trophies for best new artist, best R&B/soul male single for "Ascension (Don't Ever Wonder)," and best R&B/soul male album for "Maxwell's Urban Hang Suite." Braxton, wearing a slinky blue-and-silver floor-length creation, was honored for best R&B/soul female single for "You're Makin' Me High"/"Let It Flow" and best R&B/soul female album for "Secrets."

Hosted by LL Cool J, Brandy, and Gladys Knight, this year's two-hour show was marked by numerous live performances, forcing one of the 13 awards—best gospel album—to be announced in passing rather than presented live. The show will also stand as the last public appearance by rapper the Notorious B.I.G. before his recent death (see the Rap Column, page 28).



MAYFIELD

The best R&B/soul video award was dubbed the Michael Jackson Video Award in recognition of the artist's technical and creative innovations in the medium; it was bestowed upon Bone Thugs-N-Harmony for their "Tha Crossroads" clip. Quincy Jones presented his eponymous award for career achievement to Curtis Mayfield, who received a musical tribute in the form of a musical medley by Knight. Actor Will Smith presented the Sammy Davis Jr. Entertainer of the Year Award to triple-Grammy winner Kenneth "Babyface" Edmonds, who reminded the audience that in addition to other members of the Edmonds clan, the entire audience was indeed family.

"I am particularly pleased to be honored on a family show such as the Soul Train Music Awards," said the usually microphone-shy Edmonds. "This is the one show that exclusively honors our young black brothers and sisters in the field of music today. Maybe some of you have forgotten, but we're all family."



EDMONDS

Another appeal for familial unity was made by Teddy Riley of BLACKstreet, upon the group's win for best R&B/soul single by a group, band, or duo ("No Diggity"). "To the kids: Obey your par-

(Continued on page 24)

Lattimore Proves Long-Lasting; R&B Gets Red Hot; Master P's Label Knows No Limits

CHUGGIN' ALONG: **Kenny Lattimore's** self-titled debut Columbia album continues to demonstrate staying power, breaking in the top 10 of the Heatseekers chart for the week ending March 15. Currently, the album is No. 40 on the Top R&B Albums chart and has sold 162,000 units, according to SoundScan.

The flame that's beatlng the steady sales of the May '96-released album is "For You," the project's current single. Lattimore is scheduled to embark on a headlining concert tour Friday (28) beginning with a three-night gig in San Francisco at Kimball's East. Tbe artist is also scheduled to visit L.A., Chicago, and Detroit.

IN PLACE: **Phil Ramone** has named **Carl Griffin** A&R VP for the mega-producer's new N2K Encoded Music label. Among Griffin's initial signings are **T.S. Monk, Arturo Sandoval, Julian Coryell,** and **Sergio Salvatore.**

"I'm so excited about the caliber of artists that I've been able to sign within a year's time," says Griffin.

A 25-year music veteran, Griffin was formerly GRP's A&R VP, working with such acts as **Sandoval, Ramsey Lewis,** and **Diana Krall.**

Upcoming releases include Salvatore's "Point Of Presence" June 24; Monk's "Monk On Monk" July 15; Coryell's "Dark Man" July 29; and Sandoval's untitled big-band Latin jazz set in October.

RED HOT RELEASE: Arista is releasing the next compilation album by the Red Hot organization, an outfit dedicated to elevating AIDS awareness that was founded in 1989. "Red Hot R+B," which is slated for release in the spring, will feature sucb artists as **Curtis Mayfield, Mary J. Blige, Lauryn Hill, Monica, Tony Rich, 112, Dru Hill, Total, SWV, Gerald Levert, Joe, Zhané, Monifah, Faith Evans, Mona Lisa,** and **Montell Jordan.**

The set also features **R. Kelly,** wbo will write and produce "Every Nation," the set's first single, which includes the vocals of Blige, Lauryn Hill, Rich, and Monica and is due this spring.

Previous Red Hot projects include "Stolen Moments: Red Hot+Cool," a jazz collaboration set; "Red Hot+Blue," a '90s tribute to **Cole Porter;** and tbe alternative rock set, "No Alternative."

IMPRESSIVE INDIE: No Limit Records has quietly been taking the R&B industry by storm. The New Orleans-based independent label, whicb has a pressing and distribution deal witb Priority, opened its doors in 1992.

No Limit got its start when label owner/rapper **Master P** began selling his album debut, "The Ghetto's Trying To Kill Me," throughout the South from the trunk of his car.

According to No Limit GM/marketing VP **Barbara Pescosolido,** Master P pusbed 200,000 units of that set; impressive numbers for a one-man outfit.

Since that time, No Limit keeps hitting home runs, going five-for-five witb regard to top 10 releases on the Top R&B Albums chart. Sllkk's debut, "The Shocker," and **Kane & Abel's** "The 7 Sins" peaked at No. 6 and No. 29, respectively, on the Top R&B Albums chart in 1996. The label's current chartera, "Tru 2 Da Game" by **Tru;** "Master P Presents . . . West Coast Bad Boyz II," a various-artists compilation; and Master P's 1996 "Ice Cream Man" all rose to the top three of the Top R&B Albums list, with Tru's set missing tbe coveted No. 1 slot due to the **Erykah Badu** phenomenon.

The Rhythm and the Blues™



by J. R. Reynolds

Evidently, Master P believes in giving consumers their money's worth, because "Tru 2 Da Game" is a two-CD ditty that's priced to sell at $15.98—the cost of most single discs.

All this action has No Limit in the hip-hop catbird seat. The label's secret to success? "We have great street marketing," boasts Pescosolido. "We've got major support in the Soutb and have established a considerable following on the West Coast, especially up in the Bay Area."

No Limit is being patient with its market penetration and taking what's being given. The label bas yet to penetrate the New York market, but they're working on it. Master P is working with **Wu-Tang Clan** on "I'm 'Bout It," a soundtrack project from a straight-to-video flick that Master P wrote, produced, and directed.

"I'm 'Bout It" is slated for release May 13 and will be accompanied by a videoclip. According to Pescosolido, the movie was originally to be shown in theaters, but Master P later backed off such an ambitious plan, opting to ease his company's way into Hollywood.

"We're not in any hurry," she says. "Tbat's wby we've been able to develop a loyal fan base. We're in this business for the long haul, and we operate our business accordingly."

Brand-New Vocalist Garrett Is On Heavies' New Vinyl Set

■ BY GINA VAN DER VLIET

LOS ANGELES—After two years of touring, songwriting, and recording, the Brand New Heavies are gearing up for the New Vinyl release of "Shelter," a set featuring the talents of new front woman Siedah Garrett.

Garrett—a Quincy Jones protégée wbo gained industry recognition in 1987 when she co-wrote Michael Jackson's "Man In The Mirror" and sang with the pop star on "I Just Can't Stop Loving You"—joined the Heavies after lead singer N'Dea Davenport left the band in 1996 to pursue a solo career.

"Shelter," a more song-oriented set than previous Heavies projects, is slated for a May 13 release, with the first single, "Sometimes," leading the way April 8. Accordlng to Ruben Rodriguez, executive VP of urban music at Red Ant, which manufactures and distributes Delicious Vinyl product, radio stations in the R&B, pop, and rhythm-crossover formats were serviced with advanced copies of the single Marcb 3.

"We are aiming for seven to eight weeks of radio exposure before the album hits the street," Rodriguez says. "The response from radio has already been extremely strong. We're looking forward to much success at radio, with a very enthusiastic pop and AC promotion staff led by Nancy Levin, as well as our urban promotion and marketing staff."

Rodriguez adds that plans for extensive television exposure and touring are in the works, as are college radio and print advertising campaigns. Album giveaway contests will also be tied in with radio airplay. In addition, the band is scheduled to appear at the Impact Super Summit XI in Miami Beach, Fla., on April 16.

Since aigning with Delicious Vinyl, the London-based Heavies—drummer/keyboardist Jan Kincaid, bassist Andrew Levy, and guitarist Simon Bartholomew—who record with PolyGram in the U.K., have released three albums in the U.S. Tbeir 1991 self-titled debut was followed in 1992 by "Heavy Rhyme Experience: Volume 1," which peaked at No. 49 on the Top R&B Albums chart. "Brother, Sister," the last set that featured Davenport on



BRAND NEW HEAVIES

lead vocals, reached No. 26 on the Top R&B Albums chart in 1994. Last year, the remix album "Excursions: Remixes And Rare Grooves" was released.

After being labeled an acid-jazz band early in its career and releasing the hip-hop flavored album "Heavy Rhyme Experience: Volume 1," which featured such guest rappers as Grand Puba, Masta Ace, Kool G. Rap, and the Pharcyde, "Shelter" returns the act to its earlier '70s funk roots, combining irresistible beats with solid songwriting.

"The Brand New Heavies have pro-

(Continued on page 24)

The Poet of the Streets: Senselessly Silenced



CHRISTOPHER WALLACE

THE NOTORIOUS B.I.G.

1972 - 1997

ARISTA



DATU FAISON'S

RHYTHM SECTION™

RIDDLE ME THIS: What do **Foxy Brown**, **Da Brat**, and **Warren G** have in common? The answer is twofold. First, the three artists' current records were once available only on 12-inch vinyl but make big gains on this issue's Hot R&B Singles chart since new configurations hit retail the previous week. Second, all three songs are rap covers of earlier hits.

Vaulting from 32-6, Foxy Brown featuring **Jay-Z's** "I'll Be" (Violator/Def Jam/Mercury) sees a 7% improvement in audience impressions, bringing total listeners this period to more than 11 million. The track moves 38-33 on Hot R&B Airplay, with 62 stations spinning the record. The song samples **Rene & Angela's** "I'll Be Good," which peaked at No. 4 in August 1985.

With a unit increase of more than 1,000% at the R&B core panel, Da Brat featuring **T-Boz's** "Ghetto Love" (So So Def/Columbia) easily sails 57-6 on Hot R&B Singles Sales, while moving 47-11 on Hot R&B Singles. The tune covers the 1983 **DeBarge** classic "All This Love," which peaked at No. 5 in April of the same year.

Finally, Warren G's "I Shot The Sheriff" (G Funk/Def Jam/Mercury) catapults 61-21 on Hot R&B Singles, while earning Greatest Gainer/Sales and Airplay. On Hot R&B Airplay, the track debuts at No. 69, thanks to nine new stations that came on board, bringing total stations supporting the song to 57. The song's audience is already at the 5-million-listeners mark since it was shipped to radio March 3. "Preparation for the record began back in January, when we began working 'What We Go Through' featuring Warren G, **Bad Ass** (of **Tha Dogg Pound**), **Malik**, and **Perfect** to mix shows, clubs, and the street," says **Kevin Lyles**, Def Jam's GM/VP of promotion. The song is also on the B-side of the single. "I Shot The Sheriff" borrows from the 1973 **Bob Marley** classic of the same name.

HERE'S BILL: After months of controversy, "Bill" (Miss Butch/Mardi Gras) by soul/blues gal **Peggy Scott-Adams** finds its way onto Hot R&B Singles at No. 57. While the song's audience stands at 1.9 million, with airplay on 46 stations, it has been on as many as 72 stations during the height of the "Bill" craze. In the Feb. 7 issue of Billboard sister publication R&B Airplay Monitor, the song garnered 215 detections and earned the Airpower distinction at No. 20. Scott-Adams' album "Help Yourself" spends its eighth week at No. 1 on Top Blues Albums and ranks No. 19 on Top R&B Albums.

ROAM TO THE TOP: **Rome's** "I Belong To You (Every Time I See Your Face)" (RCA) hops 34-25 on Hot R&B Singles, thanks to airplay at five new stations. On Hot R&B Airplay, Rome moves 67-54 and has a 28% improvement in audience impressions, which translates into more than 1.6 million listeners. At core stores, a 51% unit increase pushes the track 26-18 on Hot R&B Singles Sales.

HE'S GOT SOUL: Cypress Hill producer/DJ **Muggs'** "Muggs Presents . . . The Soul Assassins" (Columbia) is the artist's first crack at a various-artists compilation. He produced, composed, and arranged the album. In its first week at retail, it rang in more than 49,000 units, according to SoundScan—good enough for a No. 20 ranking on The Billboard 200. On Top R&B Albums, heavy consumer demand at core stores gave the set a No. 6 entry on Top R&B Albums, earning it the Hot Shot Debut.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
7	7	7	**HOMIE LOVE** WILDLIFFE SOCIETY (BLUNT/TVT)
3	3	3	**MOVE IT IN MOVE IT OUT** DERELECT CAMP (NEXT PLATEAU)
3	3	3	**WE GOT IT** JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
7	7	7	**SWEET SEXY THING** NU FLAVOR FEAT. ROGER (REPRISE/WARNER BROS.)
3	3	3	**TIGHT TEAM** SHAMUS FEATURING FLU (FLAW TRACK)
7	—	7	**IF TOMORROW NEVER COMES** JOOSE (FLAVOR UNIT/EASTWEST/EEG)
7	—	7	**SWEET THANG** IMPROMP2 (MOJAZZ/MOTOWN/)
7	—	7	**GIGOLOS GET LONELY TOO** PASSION (MCA)
3	14	14	**BACK OF THE CLUB PART 2 (IT AIN'T OVER TILL IT'S OVER)** OTR CLIQUE (ALL NET)
10	12	6	**2 MUCH BOOTY (IN DA PANTS)** SOUNDMASTER T (ID/WRAP/ICHIBAN)
11	17	2	**YOU AIN'T RIGHT** TONYA (J-TOWN/MALACO)
12	—	9	**LISTEN 2 MI FLOW** VILLAIN (STRB GAME/MBM)
13	7	32	**PIECE OF CLAY** MARVIN GAYE (REPRISE/WARNER BROS.)
14	3	19	**TEAR DA CLUB UP** THREE 6 MAFIA (BRUTAL/PRIORITY)
15	—	7	**GIRLS DEM SUGAR** BEENIE MAN (VP)
16	20	11	**WAITING FOR A GIRL LIKE YOU** 4U (RIP-IT)
17	18	3	**CLAP TO THIS** J-SLY (WCG/PURE/MERCURY)
18	19	7	**WHY OH WHY** SPEARHEAD (CAPITOL)
19	19	7	**TRUE THAT** M.C. SHY D (BENZ)
20	—	7	**WOMAN GOT IT GOIN' ON** REGGIE STEPPER (RIP-IT)
21	22	19	**BOUNCE TA DIS** BIG U & THE MADHOUSE CREW (STREET PRIDE/ALEVIA/ICHIBAN)
22	16	10	**MR. BIG STUFF** GRANDMASTER MELLE-MEL & SCORPIO (STRB GAME/MBM)
23	11	4	**LOCK DOWN** SAM "THE BEAST" (CLR)
24	25	4	**THE BOSS** THE BRAXTONS (ATLANTIC)
25	—	18	**MACK DADDY** DISCO AND THE CITY BOYZ (KRUNCH/RIP-IT)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

BRAND NEW HEAVIES

(Continued from page 22)

gressed as songwriters and as musicians," says Delicious Vinyl founder/president Michael Ross, who signed the Heavies in 1991. "This album reflects that maturity."

"It's been a big production, this album," says Levy, "because we had about 40 songs to choose from. The experience [recording] with Siedah was really great, and the songwriting process was exciting because it all happened a lot quicker. She wrote a fair bit of lyrics for this album, and at production time she was just spitting out those lyrics like a wildcat. We learned tons from her. The input also came from different members in the band, and together we made an album that has different flavors."

Levy says that the band has also been working on some backing tracks for a follow-up to "Heavy Rhyme."

"One person I would like to use [on "Heavy Rhyme Experience: Volume 2"] is Lil' Kim," Levy says. "She's a big favorite of mine, and both she and Foxy Brown are unbelievable artists who are doing really well at the moment."

Label executives say "Shelter" will benefit from the act's live performances, something the Brand New Heavies are known for.

Says Rodriguez: "When you look at some of the artists that are successful now, like Maxwell, D'Angelo, and Erykah Badu, it is great what's happening. Everyone's looking to sign acts that can perform live, which is what the Heavies have been doing all along. The timing couldn't be better."

The label is planning to send the act on a U.S. promotional tour this summer. Later, the band will tour the U.K., Europe, Japan, and Australia.

SOUL TRAIN AWARDS

(Continued from page 22)

ents, because you are the future generation. The moms know best," he advised.

The Isley Brothers, En Vogue, Mint Condition, Maxwell, Mary J. Blige, Keith Sweat, and BLACKstreet all performed during the show, which was broadcast live in some markets and is being syndicated by Tribune Entertainment.

The complete list of 1997 Soul Train Music Awards winners is as follows:

Best R&B/soul single, female: Toni Braxton, "You're Makin' Me High"/"Let It Flow."

Best R&B/soul single, male: Maxwell, "Ascension (Don't Ever Wonder)."

Best R&B/soul single, group, band, or duo: BLACKstreet, "No Diggity."

Best R&B soul album, female: Toni Braxton, "Secrets."

Best R&B soul album, male: Maxwell, "Maxwell's Urban Hang Suite."

Best R&B/soul album, group, band, or duo: New Edition, "Home Again."

R&B/soul or rap album of the year: 2Pac, "All Eyez On Me."

Best R&B/soul or rap new artist: Maxwell.

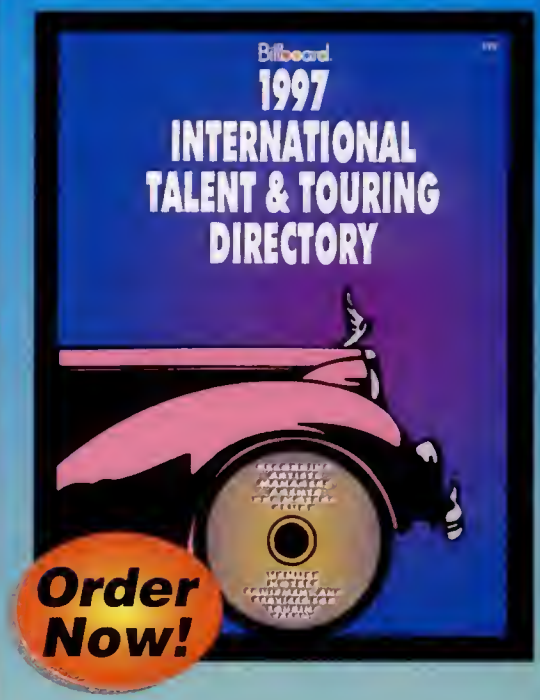
Best R&B/soul or rap music video (the Michael Jackson Video Award): Bone Thugs-N-Harmony, "Tha Crossroads."

Best jazz album: Herbie Hancock, "The New Standard."

Best gospel album: Kirk Franklin & the Family, "Whatcha Lookin' 4."

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Billboard® TOP R&B ALBUMS™

MARCH 22, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	4	**ERYKAH BAOU** KEDAR 53007*/UNIVERSAL (10.98/15.98) 4 weeks at No. 1	BADUIZM	1
2	2	2	3	**TRU** NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
(3)	4	7	27	**BLACKSTREET** ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
(4)	5	—	2	**SOUNDTRACK** JIVE 41604* (11.98/16.98)	BOOTY CALL	4
5	3	4	19	**MAKAVELI** ▲² DEATH ROW 58[illegible]*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
				★ ★ ★ Hot Shot Debut ★ ★ ★		
(6)	NEW ▶		1	**VARIOUS ARTISTS** COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	6
7	5	5	16	**DRU HILL** ● ISLAND 524306 (10.98/16.98) HEAT	DRU HILL	5
8	7	8	4	**VARIOUS ARTISTS** LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
9	9	9	26	**AALIYAH** ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
				★ ★ ★ Greatest Gainer ★ ★ ★		
(10)	15	23	8	**SOUNDTRACK** BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
21	9	9	38	**TONI BRAXTON** ▲⁴ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
73	73	73	18	**LIL' KIM** ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
73	18	18	18	**FOXY BROWN** ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	1
(14)	73	73	22	**GINUWINE** ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HEAT	GINUWINE... THE BACHELOR	14
16	17	16	8	**VARIOUS ARTISTS** NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	3
(16)	18	18	20	**WESTSIDE CONNECTION** ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
(17)	23	73	69	**MAXWELL** ● COLUMBIA 66434 (10.98 EQ/16.98) HEAT	MAXWELL'S URBAN HANG SUITE	1
19	10	4	4	**SOUNDTRACK** JIVE 41590 (11.98/16.98)	DANGEROUS GROUND	2
19	14	9	9	**PEGGY SCOTT-ADAMS** MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HEAT	HELP YOURSELF	1
(20)	22	25	18	**TELA** SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
21	19	22	73	**BABYFACE** ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
22	73	73	18	**SOUNDTRACK** ▲² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	1
73	18	18	9	**SOUNDTRACK** DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
74	20	20	20	**702** GIV 10 530738*/MOTOWN (8.98/16.98) HEAT	NO DOUBT	24
22	27	18	18	**TONY TONI TONE** ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	15
26	18	10	37	**KEITH SWEAT** ▲³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
27	20	73	9	**CAMP LO** PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	1
78	25	20	18	**SOUNDTRACK** ▲² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
26	26	21	10	**REDMAN** ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
30	32	35	28	**112** ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
73	10	18	18	**NEW EDITION** ▲² MCA 11480* (10.98/16.98)	HOME AGAIN	1
32	73	73	43	**THE ISLEY BROTHERS** ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
93	79	30	46	**KIRK FRANKLIN AND THE FAMILY** ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
(34)	89	73	24	**MINT CONDITION** PERSPECTIVE 54902B/A&M (10.98/14.98)	DEFINITION OF A BAND	13
35	64	18	18	**SNOOP DOGGY DOGG** ▲² DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
36	73	92	4	**FRANKIE CUTLASS** VIOLATOR 1548*/RELATIVITY (10.98/15.98) HEAT	POLITICS & BULLSH*T	32
37	73	73	23	**LUTHER VANDROSS** ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	1
38	39	16	61	**2PAC** ▲⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
89	73	73	22	**JOHNNY GILL** ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	1
(40)	42	48	39	**KENNY LATTIMORE** COLUMBIA 67125 (10.98 EQ/16.98) HEAT	KENNY LATTIMORE	31
				★ ★ ★ Pacesetter ★ ★ ★		
(41)	48	45	27	**MONTELL JORDAN** DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
42	33	27	5	**C-BO** ON THE RUN 7201/AWOL (10.98/14.98)	ONE LIFE 2 LIVE	12
63	40	43	18	**[illegible]** ▲² NPG 54982/EMI (22.98/34.98)	EMANCIPATION	1
80	83	39	73	**VARIOUS ARTISTS** DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
45	41	64	18	**RICHIE RICH** OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	15
46	44	55	23	**CURTIS MAYFIELD** WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
47	47	41	27	**DO OR DIE** ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
(48)	56	54	19	**AZ YET** LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
49	53	40	24	**SOUNDTRACK** ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
50	45	42	19	**GHOSTFACE KILLAH** ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
51	55	50	23	**KENNY G** ▲⁷ ARISTA 18935 (10.98/16.98)	THE MOMENT	9
52	52	47	16	**MOBB DEEP** LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
53	54	46	41	**ANN NESBY** PERSPECTIVE 549022/A&M (10.98/14.98) HEAT	I'M HERE FOR YOU	27
54	46	51	12	**SWEETBACK** EPIC 67492 (10.98 EQ/16.98) HEAT	SWEETBACK	46
55	57	59	6	**RAHSAAN PATTERSON** MCA 11559 (9.98/12.98) HEAT	RAHSAAN PATTERSON	55
56	51	49	19	**ALFONZO HUNTER** DEF SQUAD 52827/EMI (10.98/15.98) HEAT	BLACKA DA BERRY	44
(57)	NEW ▶		1	**ESHAM** REEL LIFE 850/GOTHOM (10.98/15.98)	BRUCE WAYNE GOTHOM CITY 1987	57
58	60	62	30	**AKINYELE** ZOO 31142*/VOLCANO (6.98/9.98) HEAT	PUT IT IN YOUR MOUTH (EP)	18
59	69	56	18	**B-LEGIT** SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
60	58	60	19	**E-40** ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	1
73	47	52	19	**DA BRAT** ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
62	61	61	96	**2PAC** ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
(63)	69	73	73	**JOHNNIE TAYLOR** MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
64	50	53	23	**TINA TURNER** VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
(65)	73	69	60	**DONELL JONES** LAFACE 26025*/ARISTA (10.98/15.98) HEAT	MY HEART	30
(66)	18	18	18	**SHAQUILLE O'NEAL** T.W.ISM./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
(67)	73	18	18	**DJ KOOL** CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) HEAT	LET ME CLEAR MY THROAT	21
(68)	73	79	7	**FREAK NASTY** HARD WOOD/POWER 2111/TRIAD (10.98/15.98) HEAT	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS	68
69	16	66	17	**CHAKA KHAN** REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
10	41	88	18	**MO THUGS** ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
73	64	41	20	**OUTKAST** ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
73	63	80	56	**FUGEES** ▲³ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
73	64	10	18	**LL COOL J** ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
74	73	83	73	**MASTER P** ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	1
79	69	73	67	**SOUNDTRACK** ▲⁷ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
(76)	82	10	37	**NAS** ▲² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
77	73	73	62	**AL GREEN** THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	14
18	80	18	96	**BONE THUGS-N-HARMONY** ▲⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	2
79	70	61	18	**THE ROOTS** DGC 24972*/GEFFEN (10.98/16.98)	ILLADELPH HALFLIFE	1
(80)	10	—	2	**VARIOUS ARTISTS** THUMP 9956 (10.98/16.98)	OLD SCHOOL FUNK	80
21	69	63	19	**KEITH MURRAY** JIVE 41595* (10.98/16.98)	ENIGMA	5
62	18	18	18	**ERIC BENET** WARNER BROS. 46270 (10.98/15.98) HEAT	TRUE TO MYSELF	63
(83)	NEW ▶		1	**SCARFACE** RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	83
64	18	64	41	**LOST BOYZ** ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
85	84	18	37	**UGK** JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	1
36	88	—	73	**JAY-Z** ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	2
87	18	18	24	**THE DAYTON FAMILY** RELATIVITY 1544 (10.98/15.98)	F.B.I.	1
36	73	73	69	**R. KELLY** ▲³ JIVE 41579* (10.98/16.98)	R. KELLY	1
(89)	98	—	8	**VARIOUS ARTISTS** LOC-N-LOAD 6666 (9.98/16.98)	NOTORIOUS PIMPS PLAYAS & HUSTLAS	89
90	90	80	26	**ORIGINOO GUNN CLAPPAZ** DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	14
(91)	NEW ▶		1	**CURTIS MAYFIELD** RHINO 72584 (7.98/11.98)	THE VERY BEST OF CURTIS MAYFIELD	91
(92)	64	92	79	**MONICA** ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	2
93	16	17	16	**VARIOUS ARTISTS** AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	3
94	17	82	16	**FLESH-N-BONE** ● MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	3
95	95	—	5	**GHETTO MAFIA** DOWN SOUTH 70514/CRYSTAL CLEAR (9.98/15.98)	STRAIGHT FROM THE DEC	62
96	92	73	73	**D'ANGELO** ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	2
(97)	RE-ENTRY		61	**EIGHTBALL & MJG** ● SUAVE HOUSE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	1
36	64	88	69	**SWV** ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
36	73	69	22	**BOUNTY KILLER** BLUNTA/VP 1461*/TVT (10.98/16.98) HEAT	MY XPERIENCE	21
100	89	—	45	**THE TONY RICH PROJECT** ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HEAT indicates past or present Heatseekar title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.



MICHAEL LINGTON

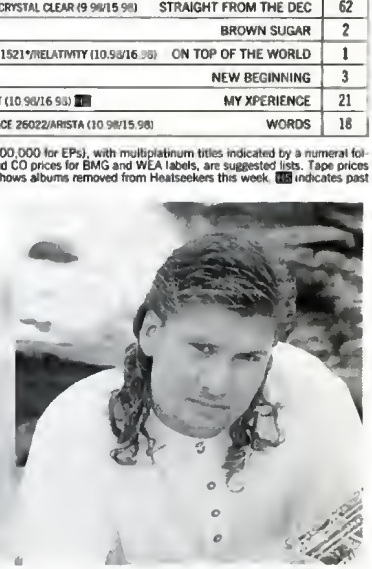
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Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE — ARTIST (LABEL/PROMOTION LABEL)
1	1	14	★ ★ NO. 1 ★ ★ IN MY BED — DRU HILL (ISLAND) 2 wks at No. 1
2	2	13	ON & ON — ERYKAH BADU (KEDAR/UNIVERSAL)
3	3	14	FOR YOU I WILL — MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
4	8	15	DON'T LEAVE ME — BLACKSTREET (INTERSCOPE)
5	4	19	ONE IN A MILLION — AALIYAH (BLACKGROUND/ATLANTIC)
6	5	8	GET IT TOGETHER — 702 (BIV 10/MOTOWN)
7	8	4	CAN WE — SWV (JIVE)
8	7	14	CAN'T NOBODY HOLD ME DOWN — PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
9	12	4	HYPNOTIZE — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
10	10	14	EVERY TIME I CLOSE MY EYES — BABYFACE (EPIC)
11	11	31	WHAT KIND OF MAN WOULD I BE — MINT CONDITION (PERSPECTIVE/A&M)
12	9	24	DON'T LET GO (LOVE) — EN VOGUE (EASTWEST/EEG)
13	14	7	REQUEST LINE — ZHANE (ILLTOWN/MOTOWN)
14	15	10	BIG DADDY — HEAVY D (UPTOWN/UNIVERSAL)
15	16	9	SOMEBODY'S SOMEBODY — [symbol] (NPG/EMI)
16	17	10	I'M NOT FEELING YOU — YVETTE MICHELE (LOUD/RCA)
17	13	12	HAIL MARY — MAKAVELI (DEATH ROW/INTERSCOPE)
18	12	5	CRUSH ON YOU — LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT/ATLANTIC)
19	27	5	WHAT'S ON TONIGHT — MONTELL JORDAN (DEF JAM/MERCURY)
20	18	20	LET'S GET DOWN — TONY TONI TONE (MERCURY)
21	24	5	TELL ME DO U WANNA — GINUWINE (550 MUSIC/EPIC)
23	18	23	I BELIEVE I CAN FLY — R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
23	20	5	CUPID — 112 (BAD BOY/ARISTA)
74	18	58	UN-BREAK MY HEART — TONI BRAXTON (LAFACE/ARISTA)
29	23	31	NOBODY — KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
26	39	8	YOU DON'T HAVE TO HURT NO MORE — MINT CONDITION (PERSPECTIVE/A&M)
27	58	25	I LOVE ME SOME HIM — TONI BRAXTON (LAFACE/ARISTA)
58	25	16	SUMTHIN' SUMTHIN' — MAXWELL (COLUMBIA)
20	28	39	PONY — GINUWINE (550 MUSIC/EPIC)
20	30	58	TEARS — THE ISLEY BROTHERS (T-NECK/ISLAND)
31	20	13	YOU DON'T HAVE TO WORRY — NEW EDITION (MCA)
32	20	27	I'M STILL IN LOVE WITH YOU — NEW EDITION (MCA)
33	28	5	I'LL BE — FOXY BROWN FEAT. JAY-Z (VIOLATOR/DEF JAM/MERCURY)
34	28	18	I CAN MAKE IT BETTER — LUTHER VANDROSS (LV/EPIC)
25	31	10	I BELIEVE IN YOU AND ME — WHITNEY HOUSTON (ARISTA)
36	42	13	DA' DIP — FREAK NASTY (HARD HOOD/POWER/TRIAD)
27	18	18	GET ME HOME — FOXY BROWN FEAT. BLACKSTREET (VIOLATOR/DEF JAM)
38	41	5	SARA SMILE — AFTER 7 (VIRGIN)
39	49	3	FOR YOU — KENNY LATTIMORE (COLUMBIA)
40	32	33	NO DIGGITY — BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
41	43	5	NEAD OVER NEELS — ALLURE FEAT. NAS (TRACK MASTERS/CRAVE/EPIC)
42	40	9	JUST A TOUCH — KEITH SWEAT (ELEKTRA/EEG)
43	46	6	THE THEME (IT'S PARTY TIME) — TRACEY LEE (BYSTORM/UNIVERSAL)
44	45	6	STOP BY — RAHSAAN PATTERSON (MCA)
45	66	2	4 PAGE LETTER — AALIYAH (BLACKGROUND/ATLANTIC)
46	35	25	NO TIME — LIL' KIM FEAT. PUFF DADDY (UNDEAS/BIG BEAT)
47	37	20	COLD ROCK A PARTY — MC LYTE (EASTWEST/EEG)
48	44	44	YOU'RE MAKIN' ME NIGN — TONI BRAXTON (LAFACE/ARISTA)
49	59	6	RETURN OF THE MACK — MARK MORRISON (ATLANTIC)
50	56	4	LET IT GO — RAY J (EASTWEST/EEG)
51	—	1	LOVE IS ALL WE NEED — MARY J. BLIGE (MCA)
52	51	27	KNOCKS ME OFF MY FEET — DONELL JONES (LAFACE/ARISTA)
53	47	7	WHATEVA MAN — REDMAN (DEF JAM/MERCURY)
54	67	2	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) — ROME (RCA)
55	62	3	HARD TO SAY I'M SORRY — AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
58	48	5	WEEKEND THANG — ALFONZO HUNTER (DEF SQUAD/EMI)
57	58	17	NEVER GONNA LET YOU GO — BLACKSTREET (INTERSCOPE)
58	52	5	I DON'T WANT TO — TONI BRAXTON (LAFACE/ARISTA)
59	61	5	JUST THE WAY YOU LIKE IT — TASHA HOLIDAY (MCA)
60	63	3	GANGSTAS MAKE THE WORLD GO ROUND — WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
61	58	5	SHO NUFF — TELA FEAT. EIGHTBALL & MJG (SUAVE HOUSE/RELATIVITY)
62	54	33	STEELO — 702 (BIV 10/MOTOWN)
53	58	17	ALL THAT I GOT IS YOU — GHOSTFACE KILLAH FEAT. MARY J. BLIGE (RAZOR SHARP)
58	50	3	GHETTO LOVE — DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA)
65	50	10	GET UP — LOST BOYZ (UNIVERSAL)
66	58	23	LET ME CLEAR MY THROAT — DJ KOOL (CLR/AMERICAN/WARNER BROS.)
67	20	3	STRAIT PLAYIN' — SHAQUILLE O'NEAL (T.W.IS.M./TRAUMA/INTERSCOPE)
58	58	5	JAZZY BELLE — OUTKAST (LAFACE/ARISTA)
69	—	3	I SHOT THE SHERIFF — WARREN G (G FUNK/DEF JAM/MERCURY)
70	57	8	LUCHINI AKA (THIS IS IT) — CAMP LO (PROFILE)
18	64	5	THE LORD IS REAL (TIME WILL REVEAL) — BLACKSTREET (INTERSCOPE)
72	—	8	NOTHIN' BUT THE CAVI HIT — MACK 10 & THA DOGG POUND (BUZZ TONE/PRIORITY)
73	—	3	THIS WEEKEND — ANN NESBY (PERSPECTIVE/A&M)
74	—	1	THINKING OF YOU — TONY TONI TONE (MERCURY)
75	73	5	THE WORLD IS MINE — ICE CUBE (JIVE)

◯ Records with the greatest airplay gains. © 1997 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE — ARTIST (LABEL/PROMOTION LABEL)
1	2	4	ONLY YOU — 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
2	1	3	ASCENSION (DON'T EVER WONDER) — MAXWELL (COLUMBIA)
3	7	7	TWISTED — KEITH SWEAT (ELEKTRA/EEG)
4	3	2	LAST NIGHT — AZ YET (LAFACE/ARISTA)
5	9	5	YOUR SECRET LOVE — LUTHER VANDROSS (LV/EPIC)
8	—	39	ONE MORE CHANCE/STAY WITH ME — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	4	17	TOUCN ME TEASE ME — CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)
8	5	2	THIS IS FOR THE LOVER IN YOU — BABYFACE (EPIC)
3	8	2	TELL ME — DRU HILL (ISLAND)
10	8	4	MISSING YOU — BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)
11	10	5	IF YOUR GIRL ONLY KNEW — AALIYAH (BLACKGROUND/ATLANTIC)
12	11	12	MY BOO — GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
13	14	35	SITTIN' UP IN MY ROOM — BRANDY (ARISTA)
14	20	30	LADY — D'ANGELO (EMI)
15	25	23	ALL THE THINGS (YOUR MAN WON'T DO) — JOE (ISLAND)
18	12	3	I'M STILL WEARING YOUR NAME — ANN NESBY (PERSPECTIVE/A&M)
17	21	18	GET ON UP — JODECI (MCA)
18	19	8	NIT ME OFF — NEW EDITION (MCA)
19	17	21	IF I RULED THE WORLD — NAS (COLUMBIA)
20	13	13	I CAN'T SLEEP BABY (IF I) — R. KELLY (JIVE)
21	—	8	I AIN'T MAD AT CHA — 2PAC (DEATH ROW/INTERSCOPE)
22	—	12	BIG POPPA — THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
23	23	13	LOUNGIN — LL COOL J (DEF JAM/MERCURY)
24	24	8	THE THINGS THAT YOU DO — GINA THOMPSON (MERCURY)
25	16	22	KILLING ME SOFTLY — FUGEES (RUFFHOUSE/COLUMBIA)

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

90 AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA) (Full Keel, ASCAP) WBM
77 ALL OVER YOUR FACE (EMI April, ASCAP/So So Def ASCAP/Air Control, ASCAP)
76 ATLIENS/WHEELZ OF STEEL (Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM
91 BABY BUBBA (Intersect, BMI/Talk How You Feel, BMI)
7 BIG DADDY (Dotat, BMI/Warner-Tamerlane, BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Riefman, ASCAP) HL/WBM
57 BILL (Miss Butch, BMI/Warren Hildebrand, BMI)
1 CAN'T NOBODY HOLD ME DOWN (Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/July Six, ASCAP/NASHMACK, ASCAP/M. Betha, ASCAP/Buchu, ASCAP/No Ears, ASCAP) HL
26 COLD ROCK A PARTY (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tommy Jymi, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
65 COME SEE ME (Tyme 4 Flytes, BMI/Butter Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP/LB Sam, ASCAP) HL
74 COULD YOU LEARN TO LOVE (Sony/ATV LLC, BMI/Ecaf, BMI)
13 CUPID (Am, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C.Sills, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL
81 THE CYPHER: PART 3 (Cutlass, BMI/Jumping Bean, BMI/Mycenae, ASCAP/WB, ASCAP/Cold Chillin', ASCAP) WBM
16 DA' DIP (Eric Timmons)
44 DO G'S GET TO GO TO HEAVEN? (Syblesons, BMI/Steady Mobbin', BMI/EMI Blackwood, BMI) HL
19 DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noize, BMI/Hitco, BMI/Sailandra, ASCAP/Rondor, ASCAP/One Ol' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM
85 DO THE DAMN THING (Lil' Joe Wein, BMI)
89 EMOTIONS (Creators Way, ASCAP)
71 EVERYDAY (Tru Ties, ASCAP/T-Smoov, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/Chyna Baby, BMI)
10 EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BMI/Ecaf, BMI) HL
98 FLY LIKE AN EAGLE (FROM SPACE JAM) (Sailor, ASCAP) HL
4 FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM
64 FULL OF SMOKE (Poetry In Motion, BMI)
48 GANGSTAS MAKE THE WORLD GO ROUND (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruff, ASCAP/Base Pipe, ASCAP/Warner-Tamerlane, BMI) WBM
3 GET IT TOGETHER (Check Man, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP) WBM
46 GET UP (LB Fam, ASCAP/Clark's True Funk, BMI/Mr.Sex, ASCAP/Scarab, BMI/Ensign, BMI) HL
11 GHETTO LOVE (Zomba, ASCAP/BDP, ASCAP/Jobete, ASCAP/Bring The Noize, BMI/So So Def American, BMI) WBM
22 HARD TO SAY I'M SORRY (Double Vision, ASCAP/Foster Frees, BMI/Ecaf, BMI) HL
17 HEAD OVER HEELS (Sony/ATV Songs, BMI/Rye, BMI/II Will, ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/12 & Under, BMI/Jumping Bean, BMI)
54 HIP-HOPERA (Killa Dogg, BMI/Ob Verse Creations, BMI/Sony/Tete San Ko, ASCAP)
70 HOW COULD YOU (FROM BULLETPROOF) (Sony/ATV LLC, BMI/Yab Yum, BMI/Browntown Sound, BMI/Plaything, BMI/Too True, BMI/La Coupole, BMI) HL
42 I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (Burnin Avenue, BMI/Big P, BMI/Beats By The Pound, BMI)
14 I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMI/R.Kelly, BMI) WBM
31 I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (FROM THE PREACHER'S WIFE) (Charles Koppelman, BMI/Martin Bandier, BMI/Jonathan Three, BMI/Linzer, BMI/Bullseye, ASCAP) HL/WBM
25 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)
38 I CAN MAKE IT BETTER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
60 IF YOU PLAY YOUR CARDS RIGHT (Perk's, BMI/Duchess, BMI)
6 I'LL BE (Slam U Well, ASCAP/Jelly's Jams L.L.C., BMI/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Lil Lu Lu, BMI/A La Mode, ASCAP/Rene Moore, ASCAP/EMI Virgin, ASCAP)
12 I'M NOT FEELING YOU (Funkmaster Flex, ASCAP/Relana, ASCAP/Silly, BMI/Sequins At Noon, ASCAP/Borzoi, ASCAP)
2 IN MY BED (Brown Lace, BMI/Zomba, BMI/Stacegoo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
73 IN YOUR WILDEST DREAMS (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Mike Chapman, ASCAP)
21 I SHOT THE SHERIFF (Zomba, ASCAP/House Of Fun, BMI/337 LLC, ASCAP/Cayman, ASCAP/PolyGram, ASCAP)
64 IT'S ALL ABOUT U (Al's Street, ASCAP/Almo, ASCAP/Salandra, ASCAP/Reezmo, ASCAP) WBM
61 IT'S YOUR BODY (Trusty Boots, ASCAP)
93 JOHNNY BOY ()
43 JUST THE WAY YOU LIKE IT (Priceless, BMI/Steven Jordan, BMI/Joe's, ASCAP)
96 JUST WANNA PLEASE U (Clark's True Funk, BMI/Kendeal, ASCAP/Longitude, BMI/Lindseyanne, BMI/The Music Force, BMI/Music Corporation Of America, BMI/The Price Is Right, BMI/Amani, ASCAP) WBM
27 KNOCKS ME OFF MY FEET/YOU SHOULD KNOW (Black Bull, ASCAP/Jobete, ASCAP/Mook Papa, ASCAP/Zomba, ASCAP/Frank Nitty, ASCAP/Ness, Nitty & Capone, ASCAP/Check Man, ASCAP/Warner Chappell, ASCAP) WBM
100 LEAVIN' (Otna Oundsa, BMI/Hitco, BMI)
24 LET IT GO (FROM SET IT OFF) (Human Rhythm, BMI/Daaa!!!, ASCAP/Fat Hat, ASCAP)
29 LET ME CLEAR MY THROAT (Kool, ASCAP/CLR, ASCAP/WB, ASCAP) WBM
99 LOVE IS ON THE WAY (FROM THE FIRST WIVES CLUB) (Pez, BMI/Dream Image IDG, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Tina Bird, BMI) WBM
31 LUCHINI AKA (THIS IS IT) ([illegible], ASCAP/[illegible], ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Diggie, BMI) HL
63 MAKE UP YOUR MIND (Songs Of PolyGram Int'l, ASCAP/Beat Wise, ASCAP/Stone Jam, ASCAP/WB, ASCAP/Chrysalis, ASCAP/All, ASCAP)
80 NEVER LEAVE ME ALONE (Nate Dogg, BMI/Suge, ASCAP/Antisia, ASCAP/WB, ASCAP) WBM
92 NEVER MISS THE WATER (Bahama Rhythm, ASCAP/Muziekuitgeverij B.V. BUMA, ASCAP/Intersong, ASCAP/Warner Chappell, PRS/WB, ASCAP) WBM
90 NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM
45 NO DIGGITY (Donril, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sounds, ASCAP/Queenpen, ASCAP/SIDI, BMI/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) WBM
78 NO ONE KNOWS ABOUT A GOOD THING (YOU DON'T HAVE TO CRY) (Warner-Tamerlane, BMI/Boobie-Loo, BMI/Mayfield, BMI) WBM
51 NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Emoni's, ASCAP/High Priest, BMI/Ensign, BMI/Famous, ASCAP) HL
38 NO TIME (Undeas, BMI/Warner-Tamerlane, BMI/EMI April, BMI/Dynatone, BMI/Unichappell, BMI/Justin Combs, ASCAP/Amani, ASCAP) HL/WBM
5 ON & ON (Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG, ASCAP/McNooter, ASCAP/MCA/Music Corporation Of America, BMI/McNooter, BMI) HL
40 PONY (Papah, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP) WBM
82 PUPPET MASTER (Soul Assassins, ASCAP/Sony/ATV Songs, BMI/Hits From The Bong, ASCAP/BMG, ASCAP/City Housing, BMI/Irving, BMI) WBM
9 REQUEST LINE (9 th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DoWhatIGottaDo, ASCAP/Nick-O-Val, ASCAP)
29 RETURN OF THE MACK (GEMA)
98 RUFF RIDE/RUFF RIDA (Lindseyanne, BMI/Big Fat, BMI)
72 RUNNIN' (EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP) HL
83 THE SADDEST SONG I EVER HEARD (Realsongs, ASCAP) WBM
52 SAY... IF YOU FEEL ALRIGHT (EMI April, ASCAP/Flyte Tyme, ASCAP/Crystal Waters, ASCAP/Famous, ASCAP/Steel Chest, ASCAP/EMI Blackwood, BMI/Irving, BMI) HL/WBM
95 SEEIN' IS BELIEVING (Sway Jay, ASCAP)
97 THE SOUND OF MY TEARS (Human Rhythm, BMI/Chrysalis, ASCAP/Young Legends, ASCAP) WBM
86 SPACE JAM (FROM SPACE JAM) (QuadraSound, BMI/Warner Chappell, BMI) WBM
94 SPIRITUAL THANG (India B., BMI/Putty Tat, BMI/Paradise Forever, BMI/Demontes, BMI)
67 STAY (Revolutionary Jazz Giant, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI)
50 STEELO (Back 2 Da Getto, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/D-Rat, ASCAP/Blue Turtle, ASCAP/Almo, ASCAP/Polygram Int'l, ASCAP) HL/WBM
34 STEP BY STEP (FROM THE PREACHER'S WIFE) (Lennox, ASCAP/BMG, ASCAP)
56 STEP INTO A WORLD (RAPTURE'S DELIGHT) (Zomba, ASCAP/BDP, ASCAP/Chrysalis, ASCAP/Embassy, BMI)
39 SUMTHIN' SUMTHIN' (FROM LOVE JONES) (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/Leon Ware, ASCAP)
59 TAKE YOUR TIME (Mo Thug, ASCAP/80884'5, ASCAP/EMI April, ASCAP) HL
87 TALK TO ME (Armato, ASCAP/Sony/ATV Tunes LLC, ASCAP/Wild Orchid, ASCAP/House Of Ellis, ASCAP/MCA, ASCAP/To Kill You, ASCAP) HL
32 TEARS (Sony/ATV LLC, BMI/Ecaf, BMI) HL
70 THAT'S RIGHT (Chris Jones, BMI/Santron, BMI)
19 THE THEME (IT'S PARTY TIME) (T. Lee, BMI/Guccizm, ASCAP/Mystery System, BMI/Outer National, ASCAP/GW Jr., ASCAP)
41 THINGS'LL NEVER CHANGE/RAPPER'S BALL (WB, ASCAP/Zappa, ASCAP/Zomba, BMI/E-Forty, BMI/Srand, BMI/Badass, ASCAP/LBN, ASCAP/Cyphercleff, ASCAP) WBM
80 T.O.N.Y. (TOP OF NEW YORK) (Suite 28, ASCAP/Percy Coles, ASCAP/NASHMACK, ASCAP/Seth Of July, BMI)
58 TRUE DAT (Divided, BMI/Nassey Street, BMI/Zomba, BMI) WBM
75 THE ULTIMATE (Relic, BMI/McGuffin, BMI/Baby Paul, BMI/Soul Clap, ASCAP)
20 UN-BREAK MY HEART (Realsongs, ASCAP) WBM
49 WATCH ME DO MY THING (FROM ALL THAT) (Zomba, BMI/Hookman, BMI/Fe-Mac, ASCAP) WBM
35 WEEKEND THANG (Erick Sermon, ASCAP/Zomba, BMI/Miracle Baby Jena, BMI)
33 WHATEVA MAN (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP) WBM
23 WHAT KIND OF MAN WOULD I BE (Mint Factory, ASCAP/EMI April, ASCAP) HL
8 WHAT'S ON TONIGHT (Chrysalis, ASCAP/Mo' Swang, ASCAP/Swing Mob, ASCAP/EMI April, ASCAP/Big, ASCAP/DeSwing Mob, ASCAP) HL/WBM
55 WHAT THEY DO (Careers-BMG, BMI/Grand Negaz, BMI/Godfather, BMI/Tony Toni Tone, ASCAP/Polygram Int'l, ASCAP) HL
68 THE WORLD IS MINE (FROM DANGEROUS GROUND) (Gangsta Boogie, ASCAP/WB, ASCAP) WBM
53 YOU BRING THE SUNSHINE (Sony/ATV LLC, BMI/Ecaf, BMI/Yab Yum, BMI/Browntown Sound, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI)
60 YOU DON'T HAVE TO LOVE ME (EMI April, ASCAP/Soul On Soul, ASCAP/Evelle, ASCAP) HL
15 YOU DON'T HAVE TO WORRY/I'M STILL IN LOVE WITH YOU (EMI, ASCAP/Flyte Tyme, ASCAP/EMI April, BMI/Justin Combs, BMI/Ninth Street Tunnel, BMI/Dynatone, BMI) HL
47 YOU'RE MAKIN' ME HIGH/LET IT FLOW (1996 Groove 78, ASCAP/Almo, ASCAP/Ecaf, BMI/Sony/ATV Songs, BMI) HL/WBM
62 YOU WILL RISE (Sony/ATV LLC, BMI/Sony, ASCAP/Monza Flint, ASCAP/Eclipsedeck, ASCAP/Caprifar, ASCAP/Jizop, BMI/Eliza's Voice, ASCAP)

Billboard. MARCH 22, 1997

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE — ARTIST (LABEL/PROMOTION LABEL)
1	1	9	★ ★ NO. 1 ★ ★ CAN'T NOBODY HOLD ME DOWN — PUFF DADDY (FEAT. MASE) (BAD BOY) 8 wks at No. 1
2	41	6	I'LL BE — FOXY BROWN FEAT. JAY-Z (VIOLATOR/DEF JAM)
3	2	12	IN MY BED — DRU HILL (ISLAND)
4	3	6	GET IT TOGETHER — 702 (BIV 10/MOTOWN)
5	4	4	BIG DADDY — HEAVY D (UPTOWN/UNIVERSAL)
6	57	5	GNETTO LOVE — DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA)
7	5	3	FOR YOU I WILL — MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
8	6	8	WHAT'S ON TONIGHT — MONTELL JORDAN (DEF JAM/MERCURY)
8	7	8	EVERY TIME I CLOSE MY EYES — BABYFACE (EPIC)
10	12	2	REQUEST LINE — ZHANE (ILLTOWN/MOTOWN)
11	8	9	ON & ON — ERYKAH BADU (KEDAR/UNIVERSAL)
12	64	2	I SHOT THE SHERIFF — WARREN G (G FUNK/DEF JAM/MERCURY)
13	14	4	CUPID — 112 (BAD BOY/ARISTA)
14	18	5	I'M NOT FEELING YOU — YVETTE MICHELE (LOUD/RCA)
15	18	6	THE THEME (IT'S PARTY TIME) — TRACEY LEE (BYSTORM/UNIVERSAL)
16	15	21	DA' DIP — FREAK NASTY (HARD HOOD/POWER/TRIAD)
17	9	15	I BELIEVE I CAN FLY — R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
18	26	3	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) — ROME (RCA)
18	18	16	LET ME CLEAR MY THROAT — DJ KOOL (CLR/AMERICAN/WARNER BROS.)
20	12	5	HARD TO SAY I'M SORRY — AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
21	18	2	HEAD OVER HEELS — ALLURE FEAT. NAS (TRACK MASTERS/CRAVE/EPIC)
22	18	3	LET IT GO — RAY J (EASTWEST/EEG)
23	10	17	COLD ROCK A PARTY — MC LYTE (EASTWEST/EEG)
24	58	5	STEP BY STEP — WHITNEY HOUSTON (ARISTA)
25	25	5	RETURN OF THE MACK — MARK MORRISON (ATLANTIC)
26	22	16	LUCHINI AKA (THIS IS IT) — CAMP LO (PROFILE)
27	74	18	KNOCKS ME OFF MY FEET/YOU SHOULD KNOW — DONELL JONES (LAFACE/ARISTA)
28	18	5	WHATEVA MAN — REDMAN (DEF JAM/MERCURY)
29	20	12	UN-BREAK MY HEART — TONI BRAXTON (LAFACE/ARISTA)
30	26	5	DO G'S GET TO GO TO HEAVEN? — RICHIE RICH (OAKLAND HILLS 4151/DEF JAM/MERCURY)
31	17	5	THINGS'LL NEVER CHANGE/RAPPER'S BALL — E-40 FEAT. BO-ROCK (SICK WID' IT/JIVE)
32	39	2	WEEKEND THANG — ALFONZO HUNTER (DEF SQUAD/EMI)
23	18	18	NO TIME — LIL' KIM FEAT. PUFF DADDY (UNDEAS/BIG BEAT/ATLANTIC)
34	33	5	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) — TRU FEAT. ICE CREAM MAN (MASTER P) (NO LIMIT)
25	28	13	I BELIEVE . . . /SOMEBODY BIGGER . . . — WHITNEY HOUSTON (ARISTA)
26	30	12	TEARS — THE ISLEY BROTHERS (T-NECK/ISLAND)
37	12	5	SAY IF... YOU FEEL ALRIGHT — CRYSTAL WATERS (MERCURY)
38	34	16	WHAT TNEY DO — THE ROOTS (DGC/GEFFEN)
39	44	5	T.O.N.Y. (TOP OF NEW YORK) — CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)
40	40	25	NOBODY — KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
41	32	7	WATCH ME DO MY THING — IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER (LOUD)
42	36	20	DON'T LET GO (LOVE) — EN VOGUE (EASTWEST/EEG)
43	37	4	HIP-HOPERA — BOUNTY KILLER FEAT. THE FUGEES (BLUNT/VP/TVT)
44	45	3	JUST THE WAY YOU LIKE IT — TASHA HOLIDAY (MCA)
45	—	1	BILL — PEGGY SCOTT-ADAMS (MISS BUTCH/MARDI GRAS)
46	38	12	GET UP — LOST BOYZ (UNIVERSAL)
47	43	15	NOTHIN' BUT THE CAVI HIT — MACK 10 & THA DOGG POUND (BUZZ TONE/PRIORITY)
46	35	16	IT'S YOUR BODY — JOHNNY GILL FEAT. ROGER TROUTMAN (MOTOWN)
49	—	1	STEP INTO A WORLD (RAPTURE'S DELIGHT) — KRS-ONE (JIVE)
50	—	1	YOU BRING THE SUNSNINE — GINA THOMPSON (MERCURY)
51	47	28	STEELO — 702 (BIV 10/MOTOWN)
52	46	15	I CAN MAKE IT BETTER — LUTHER VANDROSS (LV/EPIC)
53	49	8	TAKE YOUR TIME — TRE (MO THUGS/RELATIVITY)
54	52	3	GANGSTAS MAKE THE WORLD GO ROUND — WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
55	48	2	MAKE UP YOUR MIND — ASSORTED PHLAVORS FEAT. BIG DADDY KANE (HALL OF FAME)
58	51	18	RUNNIN' — 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH (MERGELA)
57	58	58	WHAT KIND OF MAN WOULD I BE — MINT CONDITION (PERSPECTIVE/A&M)
58	50	50	YOU DON'T HAVE TO . . . /I'M STILL IN LOVE . . . — NEW EDITION (MCA)
59	62	5	TRUE DAT — LEVERT (ATLANTIC)
30	55	31	LAST NIGHT — AZ YET (LAFACE/ARISTA)
61	60	2	FULL OF SMOKE — CHRISTION (ROC-A-FELLA/PRIORITY)
62	—	6	THE CYPHER: PART 3 — FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
23	58	12	YOU DON'T HAVE TO LOVE ME — MONIFAH (UPTOWN/UNIVERSAL)
64	—	2	THE ULTIMATE — ARTIFACTS (BIG BEAT/ATLANTIC)
25	61	27	BOW DOWN — WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
26	58	20	NEVER LEAVE ME ALONE — NATE DOGG FEAT. SNOOP DOGGY DOGG (DEATH ROW)
67	67	10	IT'S ALL ABOUT U — SWV (RCA)
68	60	26	COME SEE ME — 112 (BAD BOY/ARISTA)
69	—	5	THAT'S RIGHT — DJ TAZ FEAT. RAHEEM THE DREAM (SUCCESS)
70	—	13	SPACE JAM — QUAD CITY DJ'S (WARNER SUNSET/BIG BEAT/ATLANTIC)
71	—	2	RUFF RIDE/RUFF RIDA — FRAZE (BEFORE DAWN/TOUCHWOOD)
72	65	31	MISSING YOU — BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)
74	54	5	YOU WILL RISE — SWEETBACK FEAT. AMEL LARRIEUX (EPIC)
74	18	41	HOW DO U WANT IT/CALIFORNIA LOVE — 2PAC (FEAT. KC & JOJO) (DEATH ROW/INTERSCOPE)
75	—	3	IF YOU PLAY YOUR CARDS RIGHT — LATANYA (BLUNT/TVT)

◯ Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.

Billboard® HOT R&B SINGLES™

MARCH 22, 1997

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	9	**CAN'T NOBODY HOLD ME DOWN** ▲ 3 weeks at No. 1 C.BRACKEN,P.WRAY,C.CUBE,STEVE "FLASH" JUAIR,J.ROSAN,L.RANKIN,M.BETTS,S.SHEFFIELD,M.WEST,E.ROBINSON	◆ PUFF DADDY (FEAT. MASE) (C) (D) (T) BAD BOY 78624/ARISTA	1
2	2	2	12	**IN MY BED** ● D.SIMMONS,R.BROWN,R.B.STACY,D.SIMMONS	◆ ORU HILL (C) (D) ISLAND 854854	1
3	4	4	6	**GET IT TOGETHER** D.JONES (D.JONES)	◆ 702 (C) (D) BIV 10 860612/MOTOWN	3
4	3	7	3	**FOR YOU I WILL (FROM "SPACE JAM")** D.FOSTER (D.WARREN)	◆ MONICA (C) (D) ROWDY/WARNER SUNSET 87003/ATLANTIC	3
5	5	3	9	**ON & ON** B.POWER,J.JAMAL (E.BADU,J.JAMAL)	◆ ERYKAH BADU (C) (D) (T) KEDAR 56002/UNIVERSAL	1
6	32	43	6	**I'LL BE** POKE & TONE (S.CARTER,J.C.OLIVIER,S.J.BARNES,A.WINBUSH,R.MOORE)	◆ FOXY BROWN FEATURING JAY-Z (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	6
7	6	5	4	**BIG DADDY** T.DOFAT,HEAVY D (T.DOFAT,HEAVY D,H.BROWN)	◆ HEAVY D (C) (D) (T) UPTOWN 56039/UNIVERSAL	5
8	8	9	8	**WHAT'S ON TONIGHT** DEVANTE (M.JORDAN,DEVANTE,J.E.JONES)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 574032/MERCURY	8
9	9	—	2	**REQUEST LINE** KAY GEE,D.LIGHTY (R.NEUFVILLE,K.GEE,D.LIGHTY,N.ASHFORD,V.SIMPSON)	◆ ZHANE (C) (D) (T) ILLTOWN 860614/MOTOWN	9
10	7	6	8	**EVERY TIME I CLOSE MY EYES** ● BABYFACE (BABYFACE)	◆ BABYFACE (C) (D) (M) EPIC 78485	5
11	47	40	5	**GHETTO LOVE** J.DUPRI,DA BRAT,L.PARKER,A.COLEMAN,O.EL DEBARGE,C.RIDDENHOUR,H.SHOCKLEE	◆ DA BRAT FEATURING T-BOZ (C) (D) (T) (X) SO SO DEF 78527/COLUMBIA	11
12	12	25	5	**I'M NOT FEELING YOU** FUNKMASTER FLEX (M.BRYANT,J.SYLVESTER,F.HARVEY)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64750/RCA	12
13	15	23	4	**CUPID** A.HENNINGS (A.HENNINGS,C.SILLS,D.JONES,M.KEITH,M.SCANDRICK,O.PARKER)	◆ 112 (C) (D) (V) BAD BOY 79087/ARISTA	13
14	11	10	15	**I BELIEVE I CAN FLY (FRDM "SPACE JAM")** ▲ R.KELLY (R.KELLY)	◆ R. KELLY (C) (D) (T) (V) (X) WARNER SUNSET/ATLANTIC 42422/JIVE	1
15	10	8	20	**YOU DON'T HAVE TO WORRY/I'M STILL IN LOVE WITH YOU** ● J.JAM,T.LEWIS,S.COMBS,C.THOMPSON,J.HARRIS III,T.LEWIS,S.COMBS,C.THOMPSON,HEAVY D,G.PARKER,D.JONES,M.SCANDRICK	◆ NEW EDITION (C) (D) (M) (T) (V) (X) MCA 55264	7
16	19	19	21	**DA' OIP** FREAK NASTY (FREAK NASTY)	FREAK NASTY (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	16
17	17	—	2	**HEAD OVER HEELS** MJ.CAVEY,POKE & TONE,M.CAVEY,N.JONES,S.BARNES,J.C.OLIVIER,M.WILLIAMS,S.MOLTKE)	◆ ALLURE FEATURING NAS (C) (D) (T) TRACK MASTERS/CRAVE 78522/EPIC	17
18	13	11	20	**DON'T LET GO (LOVE) (FROM "SET IT OFF")** ▲ ORGANIZED NOIZE (ORGANIZED NOIZE,A.MARTIN,J.MATIAS,M.ETHERIDGE)	◆ EN VOGUE (C) (D) (M) (T) (V) (X) EASTWEST 64231/EEG	1
19	20	20	6	**THE THEME (IT'S PARTY TIME)** DANGELETTE,R.LAWRENCE,P.LEE,D.ANGELETTE,R.LAWRENCE,C.HARMON,C.NAPPOLEON,L.LLOYD)	◆ TRACEY LEE (C) (D) (T) BYSTORM 56214/UNIVERSAL	19
20	14	13	22	**UN-BREAK MY HEART** ▲ D.FOSTER (D.WARREN)	◆ TONI BRAXTON (C) (D) (M) (T) (V) (X) LAFACE 24200/ARISTA	2
				★★★ Greatest Gainer/Sales & Airplay ★★★		
21	61	—	2	**I SHOT THE SHERIFF** WARREN G (B.MARLEY,L.PARKER,TONI C.,E.SERMON,P.SMITH)	◆ WARREN G (C) (D) (T) G FUNK/DEF JAM 573564/MERCURY	21
22	23	24	5	**HARD TO SAY I'M SORRY** BABYFACE (P.CETERA,D.FOSTER)	◆ AZ YET FEATURING PETER CETERA (C) (D) (T) (V) (X) LAFACE 24223/ARISTA	22
23	18	15	29	**WHAT KIND OF MAN WOULD I BE** ● MINT CONDITION (L.WADDELL)	◆ MINT CONDITION (C) (D) (X) PERSPECTIVE 587558/A&M	2
24	30	31	3	**LET IT GO (FROM "SET IT OFF")** K.CROUCH (K.CROUCH,G.MCKINNEY,R.PENNON)	◆ RAY J (C) (D) EASTWEST 64206/EEG	24
25	34	39	3	**I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)** G.BAILLERGEAU,V.MERRITT (GERALD BAILLERGEAU)	◆ ROME (C) (D) RCA 64759	25
26	16	12	17	**CDLD ROCK A PARTY** ● R.SMITH,S.COMBS,B.ANGELETTE,DEVIL,R.LAWRENCE,MC LYTE,R.SMITH,B.EDWARDS,N.ROGERS)	◆ MC LYTE (C) (D) (M) (T) (X) EASTWEST 64212/EEG	5
27	25	30	21	**KNOCKS ME OFF MY FEET/YOU SHOULD KNOW** D.WHITTINGTON,E.FERRELL,MOOKIE (S.WONDER,D.JONES,MOOKIE,E.FERRELL)	◆ DONELL JONES (C) (D) (T) (V) (X) LAFACE 24210/ARISTA	14
28	28	28	10	**RETURN OF THE MACK** M.MORRISON,P.CHILL (M.MORRISON,P.CHILL)	◆ MARK MORRISON (C) (D) (T) (X) ATLANTIC 84868	28
29	21	21	28	**LET ME CLEAR MY THROAT** DJ KOOL,S.JANIS,F.DERBY (DJ KOOL)	◆ DJ KOOL (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	21
30	26	17	25	**NOBODY** ▲ K.SWEAT (K.SWEAT,F.SCOTT)	◆ KEITH SWEAT FEATURING ATHENA CAGE (C) (D) (T) (V) (X) ELEKTRA 64245/EEG	1
31	22	14	13	**I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (FROM "THE PREACHER'S WIFE")** ▲ M.WARREN,D.FOSTER,A.HOUSTON,K.MINOR (D.WOLFERT,S.LINZER,J.LANGE,M.HEATH,S.BURKE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 13293	4
32	24	16	12	**TEARS** A.WINBUSH,R.ISLEY (BABYFACE)	◆ THE ISLEY BROTHERS (C) (D) T-NECK 854862/ISLAND	12
33	27	18	9	**WHATEVA MAN** E.SERMON (E.SERMON,R.NOBLE)	◆ REOMAN (C) (D) (T) DEF JAM 574026/MERCURY	18
34	37	—	2	**STEP BY STEP (FROM "THE PREACHER'S WIFE")** S.LIPSON (A.LENNOX)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 13312	34
35	35	—	2	**WEEKEND THANG** E.SERMON (A.HUNTER,E.SERMON)	◆ ALFONZO HUNTER (C) (D) (V) DEF SQUAD 58615/EMI	35
36	29	22	24	**NO TIME** ● S.COMBS,STEVIE J (K.JONES,S.COMBS,S.JORDAN,J.BROWN)	◆ LIL' KIM FEATURING PUFF DADDY (C) (D) (T) UNDEAS/BIG BEAT 58044/ATLANTIC	9
37	31	27	16	**LUCHINI AKA (THIS IS IT)** SKI (S.WALLACE,S.WILDS,D.WILLIS)	◆ CAMP LO (C) (T) PROFILE 5458	21
38	36	33	15	**I CAN MAKE IT BETTER** L.VANDROSS,M.MILLER (L.VANDROSS,M.MILLER)	◆ LUTHER VANDROSS (C) (D) (V) (X) LV 78466/EPIC	15
39	33	29	6	**SUMTHIN' SUMTHIN' (FROM "LOVE JONES")** MUSZE (MUSZE,WARE)	◆ MAXWELL (T) COLUMBIA 78477*	23
40	39	34	29	**PONY** ▲ TIMBALAND (E.LUMPKIN,T.MOSLEY,S.GARRETT)	◆ GINUWINE (C) (D) (T) 550 MUSIC 78873/EPIC	1
41	38	32	8	**THINGS'LL NEVER CHANGE/RAPPER'S BALL** M.MOSS,F.DIETTINGER,ANTHONY E.STEVENS,SUBNOIZE,JUSTINCE,B.HORSLEY,A.JAMES,T.SHAW,K.HALEY)	◆ E-40 FEATURING BO-ROCK (C) (D) (T) 3 SIX MID 74433/JIVE	19
42	42	42	7	**I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)** MO B DICK,KLC,CRAIG B (MASTER P-SILKK THE SHOCKER,MIA X)	◆ TRU FEAT. ICE CREAM MAN (MASTER P) (C) (D) (T) NO LIMIT 53261/PRIORITY	42
43	44	44	3	**JUST THE WAY YOU LIKE IT** STEVIE J. (S.JORDAN,K.PRICE,STUART GORRIE,WHITE,FERRONE)	◆ TASHA HOLIDAY (C) (D) (T) MCA 55090	43
44	46	37	7	**DO G'S GET TO GO TO HEAVEN?** M.MOSLEY (R.SERRELL,M.MOSLEY)	◆ RICHIE RICH (C) (D) (T) OAKLAND HILLS 4151/DEF JAM 574030/MERCURY	37
45	41	38	24	**NO DIGGITY** ▲ L.RILEY,W.STEWART (T.RILEY,C.HANNIBAL,L.WALTERS,W.STEWART,DR.DRE,HAYES,D.PORTER)	◆ BLACKSTREET (FEATURING DR. ORE) (C) (D) (M) (T) (X) INTERSCOPE 97007	1
46	43	36	13	**GET UP** C.KENT,MR.SEX (MR. CHEEKS,F.TAH)	◆ LOST BOYZ (C) (D) (T) UNIVERSAL 56032	31
47	48	47	42	**YOU'RE MAKIN' ME HIGH/LET IT FLOW** ▲ BABYFACE,B.P.WILSON (B.WILSON,BABYFACE)	◆ TONI BRAXTON (C) (D) (M) (T) (V) (X) LAFACE 24160/ARISTA	1
48	49	49	3	**GANGSTAS MAKE THE WORLD GO ROUND** ICE CUBE (ICE CUBE,MACK 10,W.C.,C.SAMSON,T.BELL,L.CREED)	◆ WESTSIDE CONNECTION (C) (T) LENCH MOB 53264*/PRIORITY	48
49	40	26	8	**WATCH ME DO MY THING (FROM "ALL THAT")** C.STOKES,C.CUENI (C.STOKES,C.CUENI,KEL)	◆ IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER (C) (D) (T) LOUD 64737/RCA	16
50	50	45	28	**STEELO** ● C.ELLIOTT,G.PEARSON (C.ELLIOTT,M.ELLIOTT,G.PEARSON,G.SUMNERS)	◆ 702 (C) (D) (T) BIV 10 860530/MOTOWN	12
51	52	48	16	**NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON")** DAT NIGGA DAZ (D.ROLISON,D.ARNAUD,R.BROWN,P.J.BROOKS)	◆ MACK 10 & THA DOGG POUND (C) (D) (T) BUZZ TONE 53263/PRIORITY	24
52	53	53	5	**SAY... IF YOU FEEL ALRIGHT** J.JAM,T.LEWIS,L.HARRIS III,T.LEWIS,C.WATERS,M.WHITE,A.MCKAY,A.WILLIS)	◆ CRYSTAL WATERS (C) (D) (T) (V) MERCURY 575943	52
				★★★ Hot Shot Debut ★★★		
53	NEW ▶		1	**YOU BRING THE SUNSHINE** JON JOHN (BABYFACE,J.J.ROBINSON)	◆ GINA THOMPSON (C) (D) (V) MERCURY 574138	53
54	54	56	4	**HIP-HOPERA** W.JEAN,L.HILL (R.PRICE,N.JEAN,L.HILL,S.MICHEL,I.WILLIAMS)	◆ BOUNTY KILLER FEATURING THE FUGEES (C) (D) (T) BLUNT/VP 1464/TVT	54
55	45	35	16	**WHAT THEY DO** BROTHER QUESTION (TROTTER,THOMPSON,HUBBARD,GREY BROWN,R.SAADIQ)	◆ THE ROOTS (C) (D) (T) DGC 19407/GEFFEN	21
56	NEW ▶		1	**STEP INTO A WORLD (RAPTURE'S DELIGHT)** J.WEST (L.PARKER,J.WEST,D.HARRY,C.STEIN,M.PALMER)	◆ KRS-ONE (T) JIVE 42442*	56
57	NEW ▶		1	**BILL** J.LEWIS (J.LEWIS)	◆ PEGGY SCOTT-ADAMS (C) (V) MISS BUTCH 2208/MARDI GRAS	57
58	56	52	4	**TRUE OAT** G.LEVERT,M.GORDON (G.LEVERT,M.GORDON)	LEVERT (C) (D) (T) ATLANTIC	52
59	57	57	6	**TAKE YOUR TIME** B.JONES (P.BROWN,A.HENDERSON,R.FORSHAUK,CROMARTIE,N.WILLIAMS,B.JONES)	◆ TRE (C) (D) MO THUGS 1586/RELATIVITY	50
60	60	62	5	**T.O.N.Y. (TOP OF NEW YORK)** N.MYRICK,C.BROADY,K.HOLLEY,V.SANTIAGO,P.L.CHAPMAN)	◆ CAPONE-N-NOREAGA (C) (D) (T) PENALTY 71493/TOMMY BOY	60
61	51	41	16	**IT'S YOUR BODY** J.GILL (J.GILL)	◆ JOHNNY GILL FEATURING ROGER TROUTMAN (C) (D) MOTOWN 860462	19
62	55	51	8	**YOU WILL RISE** SWEETBACK (A.HALE,A.LARRIEUX,S.MATTHEWMAN,P.DENMAN)	◆ SWEETBACK FEATURING AMEL LARRIEUX (C) (D) (T) EPIC 78509	42
63	58	—	2	**MAKE UP YOUR MIND** D.HALL (N.JOHNSON,L.VIGGIO,R.AYERS,S.STRIPLIN,B.BEDFORD)	◆ ASSORTED PHLAVORS FEAT. BIG DADDY KANE (C) (D) (T) HALL OF FAME 7841/EPIC	58
64	68	81	5	**FULL OF SMDKE** CHRISTION (POETRY MAN)	◆ CHRISTION (C) (T) (X) ROC-A-FELLA 53259/PRIORITY	64
65	59	55	20	**CDME SEE ME** TIM & BOB (R.KELLEY,B.ROBINSON,S.COMBS,T.KELLY)	◆ 112 (C) (D) (T) (X) BAD BOY 79073/ARISTA	15
66	65	60	4	**IF YOU PLAY YDUR CARDS RIGHT** L.ALEXNADER,D.SMITH,M.DOC (K.MCCORO)	◆ LATANYA (C) (D) BLUNT 4401/TVT	60
67	69	—	2	**STAY** D.GAMSON (M.NDEGEOCELLO)	ME'SHELL NDEGEOCELLO (C) (D) (V) MAVERICK/PLP/RISE 17449/WARNER BROS	67
68	64	58	12	**YOU DON'T HAVE TO LOVE ME** HEAVY D (HEAVY D,T.ROBINSON)	◆ MONIFAH (C) (D) UPTOWN 56026/UNIVERSAL	36
69	62	63	8	**THE WORLD IS MINE (FROM "DANGEROUS GROUND")** ICE CUBE (ICE CUBE)	◆ ICE CUBE (T) JIVE 42398*	55
70	73	64	6	**THAT'S RIGHT** T.MCINTOSH (T.MCINTOSH)	DJ TAZ FEATURING RAHEEM THE DREAM (C) (T) (X) SUCCESS 42031	64
71	67	68	7	**EVERYDAY** T-SMOOV (T.EVANS,T-SMOOV,THA TRUTH)	◆ THA TRUTH! (C) PRIORITY 53248	59
72	71	69	14	**RUNNIN'** EASY MO BEE (2PAC,THE NOTORIOUS B.I.G. RADIO,DRAMACYDAL)	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH (C) MERGELA/SOLAR 70134/HINES	62
73	70	59	15	**IN YOUR WILDEST DREAMS** T.HORN (H.KNIGHT,M.CHAPMAN)	TINA TURNER FEATURING BARRY WHITE (C) (D) (T) VIRGIN 38578	34
74	75	75	3	**COULD YDU LEARN TD LOVE** THE BOOM BROTHERS (BABYFACE)	◆ TEVIN CAMPBELL (C) (D) QWEST 17576/WARNER BROS.	74
75	NEW ▶		1	**THE ULTIMATE** BABY PAUL (R.BROWN,W.WILLIAMS,P.HENDRICKS,FOSSIL,R.LEMAY)	◆ ARTIFACTS (C) (D) (T) (X) BIG BEAT 98027/ATLANTIC	75
76	72	67	17	**ATLIENS/WHEELZ OF STEEL** OUTKAST (A.BEN,JAMIN,A.PATTON)	◆ OUTKAST (C) (D) (T) LAFACE 24196/ARISTA	23
77	66	66	4	**ALL OVER YOUR FACE** J.DUPRI (J.DUPRI,C.S.LOWE)	◆ PUFF JOHNSON (C) (D) WORK 78506/EPIC	57
78	78	78	3	**NO ONE KNOWS ABOUT A GOOD THING (YOU DON'T HAVE TO CRY)** D.SIMMONS (D.SIMMONS,C.MAYFIELD)	CURTIS MAYFIELD (C) (D) WARNER BROS. 17406	78
79	77	71	19	**HOW COULD YOU (FROM "BULLETPROOF")** JON-JOHN (J.J.ROBINSON,G.STEWART,J.ELIAS)	◆ K-CI & JOJO OF JODECI (C) (D) MCA SOUNDTRACKS 55279/MCA	16
80	74	70	20	**NEVER LEAVE ME ALONE** KURUPT THE KINGPIN (NATE DOGG,SNOOP DOGGY DOGG,R.MACDONALD,W.SALTER)	◆ NATE OOGG FEATURING SNOOP OOGGY DOGG (C) (D) DEATH ROW 97012/INTERSCOPE	22
81	81	80	11	**THE CYPHER: PART 3** F.CUTLASS,P.MOLINE,C.CURRY,L.WILLIAMS,M.HALL,A.HARDY,G.DUKE,B.MILLER,L.CHANDLER)	◆ FRANKIE CUTLASS FEAT. CRAIG G., ROXANNE SHANTE, BIZ MARKIE & BIG DADDY KANE (C) (D) (T) VIOLATOR 1576/RELATIVITY	75
82	80	73	3	**PUPPET MASTER** MUGGS (MUGGS,A.YOUNG,L.FREESE,R.VICK,T.HAYES,A.ISBELL)	◆ DJ MUGGS PRESENTS SOUL ASSASSINS FEAT. DR. DRE AND B REAL (T) COLUMBIA 78518*	73
83	76	65	5	**THE SADDEST SONG I EVER HEARD** D.SIMMONS (D.WARREN)	FOR REAL (C) (D) (V) ROWDY 35097/ARISTA	65
84	82	74	10	**IT'S ALL ABOUT U** A.GORDON,JR. (ALLSTAR,A.MARTIN,A.BURROUGHS)	◆ SWV (C) (D) (T) RCA 64735	32
85	79	79	4	**DO THE DAMN THING** O.HOBBS (O.HOBBS,M.ROSS,C. WONG WON)	◆ THE 2 LIVE CREW (C) (D) (T) LIL' JOE 893	79
86	83	83	14	**SPACE JAM (FROM "SPACE JAM")** J.MCGOWAN,C.CLEMONHEAD (J.MCGOWAN,N.ORANGE,V.BRYANT)	QUAD CITY DJ'S (C) (D) (T) (X) WARNER SUNSET/BIG BEAT 87018/ATLANTIC	49
87	87	90	4	**TALK TO ME** J.VASQUEZ,R.FAIR,D.FRANK (A.ARMATO,J.VASQUEZ,T.SHIMKIN,WILD ORCHID)	◆ WILD ORCHID (C) (D) (T) (X) RCA 64777	87
88	92	96	6	**RUFF RIDE/RUFF RIDA** S.COOK,S.PITTMAN (S.JOHNSON)	FRAZE (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	88
89	90	93	6	**EMOTIONS** THE LEGENDARY TRAXSTER (THE LEGENDARY TRAXSTER)	TWISTA (FEATURING J.P.) (M) (X) CREATORS WAY 9606*	76
90	85	72	15	**AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA")** R.SMITH (H.WOLINSKI,T.SMITH)	◆ LL COOL J (C) (T) GEFFEN 19410	27
91	84	—	2	**BABY BUBBA** A.JACKSON (A.JACKSON,D.ROBINSON)	◆ ORU DOWN FEATURING BOOTSY COLLINS (C) (D) (T) RELATIVITY 1583	84
92	86	82	18	**NEVER MISS THE WATER** D.GAMSON (G.DEVEAUX,C.MOLE)	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO (C) (D) (T) (V) (X) REPRISE 17503/WARNER BROS	36
93	93	—	2	**JDHNNY BOY** C.HAMILTON (ROC,NICK,C.KNOCKS,KO,RA' RINGA,Q'STYLE)	OEAO RINGAZ (C) (T) (X) HUSH 66082	93
94	95	85	18	**SPIRITUAL THANG** E.BENET,G.NASH,JR.,O.POSEY (E.BENET,G.NASH,JR.,D.POSEY)	◆ ERIC BENET (C) (D) (T) (V) WARNER BROS. 17498	41
95	NEW ▶		1	**SEEIN' IS BELIEVING** DRED SCOTT (A.EVANS,DREO SCOTT)	◆ ADRIANA EVANS (C) (D) (T) PMP/LOUD 64780/RCA	95
96	89	88	15	**JUST WANNA PLEASE U** DJ DANK,KENT (STEVE J.,R.FRANKLIN,M.USA,B.CALDWELL,A.KETTNER,K.PRICE,S.JORDAN,D.MATTHEWS,J.PHILLIPS)	◆ MONA LISA (C) (D) (T) GUND 85834	65
97	91	92	15	**THE SOUND OF MY TEARS** K.CROUCH (K.CROUCH,K.JONES)	OEBORAH COX (C) (D) (T) (X) ARISTA 13277	51
98	94	86	14	**FLY LIKE AN EAGLE (FROM "SPACE JAM")** SEAL (S.MILLER)	◆ SEAL (C) (D) ZTT/WARNER SUNSET 87046/ATLANTIC	44
99	97	87	11	**LOVE IS ON THE WAY (FRDM "THE FIRST WIVES CLUB")** P.ZIZZO (P.ZIZZO,D.RICH,T.SHAFER)	BILLY PORTER (C) (D) DVB 581968/A&M	81
100	88	94	17	**LEAVIN'** T.RICH (T.RICH)	◆ THE TONY RICH PROJECT (C) (D) (T) (X) LAFACE 24204/ARISTA	53

○ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability (T) Vinyl maxi-single availability. (V) Vinyl single availability (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	9	CAN'T NOBODY HOLD ME DOWN ▲ (C)(D)(T)(X) BAD BOY 73008/ARISTA	◆ PUFF DADDY (FEAT. MASE) 8 weeks at No. 1
				★ ★ ★ Greatest Gainer ★ ★ ★	
(2)	16	29	6	I'LL BE (C)(D)(T) VIOLATOR/DEF JAM 574024/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
3	2	2	4	BIG OAOOY (C)(D)(T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
(4)	21	26	5	GHETTO LOVE (C)(D)(T)(X) SO SO DEF 78527/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
(5)	23	—	2	I SHOT THE SHERIFF (C)(D)(T) G FUNK/DEF JAM 573554/MERCURY	◆ WARREN G
(6)	6	7	6	THE THEME (IT'S PARTY TIME) (C)(D)(T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
7	5	6	25	DA' DIP (C)(T)(X) HARD HOOD/POWER D112/TRIAD	FREAK NASTY
8	4	4	32	LET ME CLEAR MY THROAT (C)(T)(X) CLR/AMERICAN 17441/WARNER BROS.	◆ DJ KOOL
9	3	3	17	COLO ROCK A PARTY ● (C)(D)(M)(T)(X) EASTWEST 64212/EEG	◆ MC LYTE
10	8	8	18	LUCHINI AKA (THIS IS IT) (C)(T) PROFILE 5458	◆ CAMP LO
11	7	5	9	WHATEVA MAN (C)(D)(T) DEF JAM 574026/MERCURY	◆ REDMAN
12	10	11	4	DO G'S GET TO GO TO HEAVEN? (C)(D)(T) OAKLAND HILLS 41510/DEF JAM 574030/MERCURY	◆ RICHIE RICH
13	9	9	8	THINGS'LL NEVER CHANGE/RAPPER'S BALL (C)(D)(T)(X) SICK WID' IT 42436/JIVE	◆ E-40 FEAT. BO-ROCK
14	11	10	24	NO TIME ● (C)(D)(T) UNDEAS/BIG BEAT 98044/AG	◆ LIL' KIM FEATURING PUFF DADDY
15	12	14	7	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (C)(D)(T) NO LIMIT 53261/PRIORITY	◆ TRU FEAT. ICE CREAM MAN (MASTER P)
16	13	12	16	WHAT THEY DO (C)(D)(T) DGC 19407/GEFFEN	◆ THE ROOTS
(17)	18	17	5	T.O.N.Y. (TOP OF NEW YORK) (C)(D)(T) PENALTY 7193/TOMMY BOY	◆ CAPONE-N-NOREAGA
18	14	16	4	HIP-HOPERA (C)(D)(T) BLUNT/VP 1464/TVT	◆ BOUNTY KILLER FEATURING THE FUGEES
19	15	13	13	GET UP (C)(D)(T) UNIVERSAL 56032	◆ LOST BOYZ
20	17	15	16	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") (C)(D)(T) BUZZ TONE 53263/PRIORITY	◆ MACK 10 & THA DOGG POUND
(21)	NEW ▶		1	STEP INTO A WORLD (RAPTRUE'S DELIGHT) (T) JIVE 42442*	◆ KRS-ONE
22	20	19	3	GANGSTAS MAKE THE WORLD GO ROUND (D)(T) LENCH MOB 53264*/PRIORITY	◆ WESTSIDE CONNECTION
23	19	18	15	RUNNIN' (C) MERCELA/SOLAR 70134/HINES	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
(24)	NEW ▶		1	THE CYPHER: PART 3 (C)(D)(T) VIOLATOR 1576/RELATIVITY	◆ FRANKIE CUTLASS FEAT. CRAIG G., ROXANNE SHANTE, BIZ MARKIE & BIG DADDY KANE
(25)	NEW ▶		1	THE ULTIMATE (C)(D)(T)(X) BIG BEAT 98027/AG	◆ ARTIFACTS
26	22	21	27	BOW DOWN (C)(D)(T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
(27)	29	20	9	THAT'S RIGHT (C)(T)(X) SUCCESS 58641/EMI	DJ TAZ FEATURING RAHEEM THE DREAM
(28)	28	28	14	SPACE JAM (FROM "SPACE JAM") (C)(D)(T)(X) WARNER SUNSET/BIG BEAT 87018/AG	QUAD CITY DJ'S
(29)	32	41	17	RUFF RIDE/RUFF RIDA (C)(T)(X) BEFORE DAWN 105/TOUCHWOOD	FRAZE
30	26	22	41	HOW OO U WANT IT/CALIFORNIA LOVE ▲ (C)(D)(M)(T)(X) DEATH ROW/INTERSCOPE 854952/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
31	24	23	20	STREET DREAMS ● (C)(D)(M)(T)(X) COLUMBIA 78409	◆ NAS
32	27	25	17	ATLIENS/WHEELZ OF STEEL (C)(D)(T) LAFACE 24196/ARISTA	◆ OUTKAST
33	25	27	4	OO THE OAMN THING (C)(D)(T) LIL' JOE 893	◆ THE 2 LIVE CREW
34	30	—	2	BABY BUBBA (C)(D)(T) RELATIVITY 1583	◆ DRU DOWN FEATURING BOOTSY COLLINS
(35)	50	—	3	EMOTIONS (M)(X) CREATORS WAY 9606*	TWISTA (FEATURING J.P.)
(36)	36	31	3	HOMIE LOVE (C)(D)(T) BLUNT 5013/TVT	◆ WILDLIFFE SOCIETY
37	31	44	5	JOHNNY BOY (C)(T)(X) HUSH 86608	DEAD RINGAZ
38	34	—	2	WE GOT IT (C)(D)(T) GEE STREET/ISLAND JAMAICA 854864/ISLAND	◆ JUNGLE BROTHERS
39	33	24	15	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA") (C)(T) GEFFEN 19410	◆ LL COOL J
40	38	32	12	LOVE ME FOR FREE (C)(T)(X) 2001 342617/VIRGIN	AKINYELE
(41)	43	48	17	SUKI SUKI NOW (C)(T)(X) ATTITUDE 17029	O.J. TRANS
42	37	—	2	TIGHT TEAM (C)(T)(X) RAW TRACK 1297	SHAMUS FEATURING FLU
43	35	33	8	THE MC (T) JIVE 42425*	KRS-ONE
(44)	44	38	7	YARDCORE (C)(D)(T) DELICIOUS VINYL 4003/RED ANT	◆ BORN JAMERICANS
45	39	30	49	PO PIMP ● (C)(D) RAP A LOT/NOO TRYBE 38559/VIRGIN	◆ DO OR DIE (FEATURING TWISTA)
(46)	48	34	17	THE FOUNDATION (C)(D)(T) LOUD 64708/RCA	◆ XZIBIT
(47)	NEW ▶		1	MOVE IT IN MOVE IT OUT (C)(D)(T) NEXT PLATEAU 1435	◆ DERELECT CAMP
48	41	39	24	SITTIN' ON TOP OF THE WORLD ● (C)(T) SO SO DEF 78426/COLUMBIA	◆ OA BRAT
49	40	35	17	LET'S RIDE (C)(D)(T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	◆ RICHIE RICH
50	46	36	3	PUPPET MASTER (C)(D)(T) COLUMBIA 78518*	◆ DJ MUGGS PRESENTS SOUL ASSASSINS FEAT. DR. DRE AND B REAL

Records with the greatest sales gains this week. ◆Videoclip availability ●Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Muggs Steps Out With 'Assassins'



by Havelock Nelson


MUGGS

FACE THE MUSIC: "I wanted to do a dark album, something more like a drama/action movie," says producer **Muggs**, explaining what he had set out to do on his finely tuned, fittingly titled collection, "Muggs Presents . . . The Soul Assassins Chapter 1" (Columbia), an album of haunted science and blunted bounce with featured vocals by **Goodie Mob, Wu-Tang Clan's RZA and GZA/Genius, Cypress Hill, KRS-One, Wyclef** from the **Fugees, Mobb Deep,** and **Call O' Da Wild** (a Harlem, N.Y., crew signed to Muggs' production company, Soul Assassins), among others.

The set's spliff-sized grooves and ghostly melodies seem to resonate through one's senses like half-forgotten dreams after only a few listens. "If you look at it, you'd go, 'That's a compilation record,' but the thing that makes this different is the production style, which is pretty similar throughout," Muggs says. "Then I locked everything together with interludes, so that when you sit down and play it, it sounds like an album."

From Goodie Mob's intelligent and socially conscious "Decisions Decisions" (which gives the finger to such things as brutal cops and Texaco's racist practices) to **Dr. Dre** and **B-Real's** apocalyptic "Puppet Master," the songs are haunting.

The producer has lately been somewhat of a mysterious figure himself, after opting to forgo touring with his bandmates in Cypress Hill last year to stay in the recording studio, making stacks of tracks.

"I love the shows and meeting people," he says between bites of sushi. "It's the 16 hours in between [the gigs], when I'm just sitting around, that I hate.

"I've toured three tours with Cyprass," he adds. "I've visited everywhere from Europe and South America. I've seen it all, and I was like, 'Do I want to be a producer and make records that will last, or do I want to be a DJ in a rap group for the rest of my life?' "

THE NOTORIOUS B.I.G., whose real name was **Christopher Wallace,** was slain in a drive-by shooting March 9 in Los Angeles, following a party sponsored by Vibe magazine. He was 24 (see Lifelines, page 50).

The Brooklyn, N.Y.-born, hard-edged rapper had been involved in a bitter rivalry with **Tupac Shakur,** who himself was shot and killed in a drive-by in September. It is rumored that Wallace's death was a revenge-seeking act tied to Shakur's murder.

Street-slick, phonetically agile, and the owner of a heavy, lispy baritone, B.I.G. sold more than 1.5 million units of his debut Bad Boy Entertainment release, "Ready To Die," according to SoundScan. His sophomore set, "Life After Death," is due to be released March 25.

THE SHOW: By reuniting original members **Flavor Flav,** the seven-year-estranged **Professor Griff,** and **Sean "Puffy" Combs, DJ Irv** (who also serves as an A&R rep for Def Jam), **Marley Marl,** and **Prestige.** Guest artists slated to appear are **Lady Of Rage, Mobb Deep,** and **Mr. Cheeks** from **Lost Boyz.**

As young black attorneys raised in hip-hop culture, 32-year-old **Reggie Osse** (who acquired his law degree in 1989 from Howard University) and 27-year-old **Ed Woods** (a 1994 Georgetown law school grad) view themselves as ambassadors negotiating the bipolar worlds of the streets and record-label suites. Says Woods, "I think we know the business and where young artists and their music come from, so clients feel more comfortable with us."

Being down with the culture of rap has also made it easier, they say, to score deals and make a positive impact on the lives of inner-city youth. "We make a lot of personal contact with new-jack executives at clubs," says Osse, "and when we speak in places like schools, we bear a lot of comments like, 'Wow, didn't know young brothers are holding it down like that.' "

The client roster of Osse & Woods includes producers the Hitmen (**Deric Angilette, Ron Laurence, Nasheim Myrick, Carlos Brody**) and **Clark Kent;** rappers **Tragedy Khadaffi, Capone-N-Noriega, Big Jaz, Trigga The Gambler, Pretty Boy** (**Foxy Brown's** brother), WQHT (Hot 97) New York DJ **Fatman Scoop;** singers **Simone Hines, Chico DeBarge, Deja Gruv,** and **Eric Williams** (formerly of **BLACKstreet**); and Grammy-winning songwriter **Teddy Vann.** Osse & Woods' office is located in New York.

Bone Thugs-N-Harmony, the winner of the 1996 Grammy Award for best rap performance by a duo or group for their smash single "Tha Crossroads," are due to release their third album, "Art Of War," in July.

Assistance in preparing this column was provided by Shawnee Smith.

ON & ON: **Chris Thomas,** director of promotions at Blunt Recordings, tells the Rap Column that gifted hip-hop soldier **Mic Geronimo** is preparing his second album with producers the S1Ws, **Public Enemy** pulled off a major coup at the Feb. 24 WQHT (Hot 97) New York History of Hip Hop concert, which took place at the Theatre at Madison Square Garden in New York.

Though their performance lacked the cohesiveness of their early days, it was evident that the PE cipher was once again complete.

KRS-One and **Run-D.M.C.** continued to preserve all the elements of hip-hop, with Parker incorporating B-boy and B-girl breakers into his high-energy set, and Run resurrecting his cocky **DJ Run** persona, illustrating that cutting and scratching are still the essence of his game.

The concert was a history lesson in which more fans and practitioners of hip-bop should take heart, if just for a reminder of each performer's musical accomplishments.

Run-D.M.C. paved the way for mainstream, street-credible hip-hop; Public Enemy turned the music political; and KRS-One continues to spin street-credible, socio-political rap music. All should have been there at the Garden, witnessing and taking notes on how to give an entertaining show of flows. There's more to hip-hop culture than scowls, gangsta posturing, brand-name dropping, and stage-life/real-life drama. The three acts reminded concertgoers that the culture can still be fun, safe, and enlightening.



The Mack Is Back. Street Life/All American rapper Craig Mack sits in the recording studio with label executives while recording "Operation: Get Down," tha artist's debut set for the label, slated for release May 27. Pictured, from left, are newly appointed Street Life VP Eric B., All American Music group president Chuck Gullo, Mack, and All American Music Group president/international GM Johnny Musso.

Robin S. Finds Wings; Can't Get Enough Kristine W.

THERE'S A NATURAL warmth and serenity surrounding **Robin S.** these days. Not even the chaos of an industry function rife with endless glad-handers and phony smiles can dim the calm smile that enlivens her beautiful face.

That was not always the vihe one picked up from the Big Beet/Atlantic diva. The last three years have seen Robin endure the traditional growing pains of a hudding artist, and they tested her in more ways than one. "It's been a hard road," she says with an easygoing laugh that squashes any question of bitterness. "But I never lost faith. I stayed humhle and never stopped working hard."



ROBIN S.

With the nurturing support and guidance of such label execs as **Craig Kallmsn** and **Rich Christina**, Rohin has gracefully assumed the navigating role in her husiness and creative lives. The result is the forthcoming "From Now On," an alhum rife with songs of empowerment, spiritual praise, and infectious positivity.

In the three years since she invaded worldwide dancefloors and pop radio airweves with the massive "Show Me Love," Rohin has traveled an enlightening journey toward heightened self-awareness and creative maturity. Throughout "From Now On," she shares the fruits of her labor, revealing a voice capehle of taking on a wide variety of styles. "I feel as if I'm truly soaring on these songs," the singer says.

Slated to hit retail May 6, "From Now On" succeeds in delivering the credible house grooves that underground clubheads require, while also exploring funk, pop, and gospel territories with a cadre of fine live musicians. It's an added touch that elevates the alhum miles above the growing pile of dance-oriented albums. "There is no match for the experience of singing with a hand," she says. "It's tbe nourishment of every singer. After all, you can't feel the funk of a computer-generated guitar."

"From Now On" also uncovers Rohin'e previously untapped gift for songwriting, not to mention a voice that now glistens with the vibrance and unfettered soul of a seasoned veteran. A stellar array of producers and tunesmiths, including **Groove Theory** mastermind **Bryce Wilson**, **Tony Moran**, **Weyne Cohen** and

Dance TRAX

by Larry Flick

Shepard Solomon, **King Britt** and **John Wicks**, **Eric "E-Smoove" Miller**, **Darren Whittington**, and **Steve Dubin**, helped Rohin to reach this impressive plateeu, providing what she describes as "the freedom to fall, the strength to get hack, and the focus to reach the victory line."

It was venerable songwriter **Michael O'Hara**—acclaimed for his highly successful collaborations with **Anita Baker**, among others—who initially helped Robin find the confidence to begin sharing her insightful words and infectious melodies. "He was the first writer to take me seriously," she says. "He took me under his wing and shared his magic with me." The two crafted "Shine On Me," a storming, hands-in-the-air anthem that is the centerpiece composition of the album. Rohin has been performing this song over the past year in her stage shows, and it begs to be unleashed as a single at some point.

"That first song I recorded for the new alhum was ahout as painful as giving birth," Rohin says. "But it was just as joyous. Michael and I have written so many songs togethor since then. He brings out the absolute best in me."

The world's first taste of "From Now On" is a sassy rendition of **Alton McClain & Destiny's** famed 1980 chestnut, "It Must Be Love," which will hit DJ turntahles on 12-incb pressings April 3. An array of juicy remixee have heen provided hy **Stonehridge**, **Jason Nevins**, the **Fitch Brothers**, and **Johnny "D" DeMairo** and **Nicky Palermo**. Fans of the original recording will be pleased to feel the inherent reverence of the arrangement and Robin'e faithful yet flavorful vocal approach. "It can be intimidating to take on a song that is associated with another artist," she says. "But this song is beautiful in that it captures the spirit of an era that I love. I gave myself to that energy, and that allowed me to really dig into the song, have a lot of fun with it, end make it my own. I'm pleased with the end result."

Among the other high points of "From Now On" are "Giving You All That I Got," a rousing, disco-inflected collahoration with **Todd Terry** that was first heerd on the soundtrack to **Michael Jordan's** huge motion picture, "Space Jam," and the lueh ballad "There Is A Need"—a Whittington song that Rohin fell in love with at first listen. "I thought it was one of the most beautiful songs I've heard," she saye. "I only pray that I did it justice. It's the kind of song that I believe adds to an artist's creative longevity. Every time I sing it, I find myself anticipating tomorrow with a positive attitude."

And looking to the future is what is most important to the New York-based singer these days. It's a change in perspective from the days when she first found herself inside a studio, belting out whet would become the hits "Show Me Love" and "Love For Love." "I was simply happy for the chance to sing—and I still am," she says. "But there's a difference now. I now look at myself as a messenger of hope and as a messenger of the fact that perseverance and faith will win out in the end. With that kind of focus and goal, you can bet that I'm not going anywhere. I've got work to do . . . and it will get done."

FEELIN' IT: We have been banging the drum in eupport of **Kristine W.** so loudly and for so long that we are perilouely close to redundancy. But we simply can't help ourselves. At e time when dance music is close to realisticelly taking over the meinstream, the need to tirelessly and consistently herald fully realized artists is upon us. And Kristine is among the hest cluhland has to offer—a point perfectly reinforced hy a recent performsnce at Opera in New York.

Taking the stage in a tastefully glamorous gown, she hriefly eschewed the feathers end frilly kitsch of her nightly Las Vegas show in favor of a spare, piano-supported performance that placed all attention on her glorious voice. A deliciously loungey version of **Carole King's** "You've Got A Friend" gave wey to a jazz-kissed medley of "Feel What You Want," "One More Try," and "Land Of The Living", that illuminsted the lyrical potency of eacb tune. Judging from the audience, which was evenly divided between pleasantly stunned cluhsters and older, more yuppie-like patrons, Kristine hit e home run. Could this be a hint of the next creative phase of her career?



She's Not Crying. A&M up-and-comer Brigid Boden takes e brief breather emid ongoing promotion in support of her sterling self-titled debut. Produced by Kevin Armstrong, the album brilliantly combines elements of traditional Irish folk, hip-hop, end house music. Club DJs have slrsady been served two deservedly acclaimsd singles, "Oh How I Cry" and ths current "Must Go On." The letter jam benefits from the remixing of electronic pioneer William Orbit. Despite e hectic touring schedule, ths singer/composer has already begun crafting material for her second collection. "I can't stop all of thess ideas from racing around ms head," she says with e smile.



Dancin' For Life. Columbia act the Blackout Allstars wsrs sll smiles backstags et the Roxy In New York following its performance of ths hit "I Liks It" st ths "Heartbeat For LIFEbeat" party. The event was sponsored by WKTU radio, with proceeds benefiting LIFEbeat, one of ths music industry's leading AIDS fundraising /awareness organizations. Also appearing et the show was Warner Bros. ingenue Gine G, Arista's No Mercy, and Twisted America act Funky Green Dogs. Pictured, from left, are Issey Monk, product menager, Columbia; David Jurman, senior director of dance music, Columbie; Frankie Blue, PD, WKTU; Tito Nieves, Blackout Allstars; and Irma Nisves, Blackout Allstars.

The timing for this event, which was tied to Kristine's stint as a spokesperson for L.A. Eyewear, couldn't be hetter. RCA is about to begin circulating new mixes of "Feel Whet You Want," the now-classic cluh track that pop radio programmers sre said to be hankering for.

Brightened by the savvy post-production of **Peter Reis** and **Development Corporation**, the song is deep in the pocket of the upbeat sound currently crowding airwaves. The only question is, What will RCA hring to the singer's cluh disciples while "Feel What You Went" is worked at redio? Surely they won't try running that record up Billhoard's Hot Dance Music/Cluh Play chart a second time. That would be disastrous.

We hope that the handful of RCA execs who attended Kristine's gig at Opera were taking notes. This is not merely another lip-lacquered track singer. This is a etar in need of a champion at the label who will press the hig red pull-out-the-stops promotional button that we all know exists at every major.

SHE AIN'T HEAVY: Anyone who may have fretted over the creative fate of the **Brand New Heavies** following the deperture of singer **N'Dea Davenport** will be quite calm after plugging into "Shelter," the hand's phenomenal forthcoming alhum with new front woman **Siedah Garrett**, e one-time protégé of **Qulncy Jones** who scored a hit during the eerly '80s with the giddy "K.I.S.S.I.N.G."

"Shelter" shows the Heavies in fine form as they continue to seamlessly weave threads of classic funk, retro-soul, dance, and jazz, while Garrett injects the kind of sweet pop sensihility needed to propel the act to s higher radio and eales plateau—all the while taking care to not alienete loyalists at cluh level. Her voice ie, hy turns, commanding and quietly seductive, particularly on the eleek first eingle, "Sometimes," and on the lively "You Are The Universe." Garrett calls this elhum e "perfect marriage" of the Heavies' sharp musicianship and her leenings toward suhstantial lyrics. "This album is a growth and

(Continued on next page)

Billboard. HOT Dance Breakouts

MARCH 22, 1997

CLUB PLAY

1. **MAKE YOUR OWN KIND OF MUSIC** MAMA CASS MCA SOUNDTRACKS
2. **TESTIFY** JAY WILLIAMS SOULFURIC
3. **RELEASE YO'SELF** TRANSLANTIC SOUL ULTRA
4. **TALK TO ME** WILD ORCHID RCA
5. **HOLD ON** YOJO WORKING ARIOLA

MAXI-SINGLES SALES

1. **ABFAB (I AM THIN & GORGEOUS)** JUNIOR VASQUEZ PAGODA
2. **GIRLS DEM SUGAR** BEENIE MAN VP
3. **ME OR THE PAPES** JERU THE DAMAJA PAYDAY
4. **BILL GOES BOTH WAYS** THOMAS RICHARDSON ACES
5. **CARRY ON** DONNA SUMMER & GIORGIO MORODER INTERHIT

Breakouts- Titles with future chart potential, based on club play or sales reported this week

Billboard®
MARCH 22, 1997

HOT DANCE MUSIC™

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	5	8	**DISCOTHEQUE** ISLAND 854789 (1 week at No. 1)	◆ U2
2	1	1	9	**INSOMNIA** CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
3	3	4	3	**STEP BY STEP** ARISTA 13313	◆ WHITNEY HOUSTON
4	6	10	10	**IT'S JUST ANOTHER GROOVE** SMJE 9055/PROFILE	THE MIGHTY DUB KATZ
5	6	12	7	**I'M ALIVE** GRANDSLAM 001/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MADDOG
6	4	3	10	**DON'T STOP MOVIN'** UNDISCOVERED 55301/MCA	LIVIN' JOY
7	5	2	9	**RUNAWAY** GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
8	10	13	6	**PEOPLE HOLD ON** ARISTA PROMO	LISA STANSFIELD
9	7	11	10	**MOMENTS...** STRICTLY RHYTHM 12489	NOISE MAKER
10	13	18	6	**GIVE IT UP** EMPIRE STATE 38/EIGHTBALL	VICTOR CALDERONE
11	19	28	4	**HAVANA** ARISTA 13327	KENNY G
12	8	6	11	**SAY...IF YOU FEEL ALRIGHT** MERCURY 578943	◆ CRYSTAL WATERS
13	11	8	11	**SOUL TO BARE** EIGHTBALL 109	JDI CARDWELL
14	21	38	3	**STAR PEOPLE** DREAMWORKS 58003/GEFFEN	GEORGE MICHAEL
15	17	21	6	**SON OF A PREACHERMAN** LOGIC 45596	SOUL S.K.
16	12	9	10	**DON'T CRY FOR ME ARGENTINA** WARNER BROS. 43809	◆ MADONNA
17	25	32	4	**LOVEFOOL** TRAMPOLENE/STOCKHOLM PROMO/MERCURY	◆ THE CARDIGANS
18	20	25	7	**CALLING YOUR NAME** STOCKHOLM IMPORT	E-TYPE
19	14	7	14	**COSMIC GIRL** WORK 78501	◆ JAMIROQUAI
20	15	17	8	**STAY** MAVERICK PROMO/REPRISE	ME'SHELL NDEGEOCELLO
21	29	39	3	**CALL ME** LOGIC 45726	LE CLICK
22	27	33	5	**MAKE MY DAY** ARIOLA 44879	GRACE UNDER PRESSURE
23	22	23	7	**FAKES & PHONIES** CAJUAL 258	DAJAE
24	26	26	10	**TOUCH** POPULAR 26035/CRITIQUE	FRANCE JOLI
25	30	35	5	**WANNABE** VIRGIN 38579	◆ SPICE GIRLS
26	23	22	8	**UP TO NO GOOD** SUBMARINE 37018/POPULAR	◆ THE PORN KINGS
27	16	14	15	**BACK TOGETHER** KING STREET 1053	URBAN SOUL FEAT. SANDY B.
28	32	37	5	**ARE YOU THERE...** OVUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK
				★★★ Power Pick ★★★	
29	41	—	2	**TO STEP ASIDE** ATLANTIC 85430	PET SHOP BOYS
30	31	36	5	**BREAK IN** MOONSHINE MUSIC 88436	CIRRUS
31	42	—	2	**IT HAS BEGUN** TVT SOUNDTRAX 8035/TVT	PSYKOSONIK
32	36	40	4	**EL CHOCLO** COLUMBIA PROMO	JULIO IGLESIAS
33	37	46	3	**ONLY YOU** MAXI 2054	SHAY JONES
34	39	47	3	**SLEEPY MAGGIE** A&M 582127	◆ ASHLEY MACISAAC WITH MARY JANE LAMOND
35	40	48	3	**A LITTLE BIT OF LOVE** RHINO 76034/ATLANTIC	◆ RUPAUL
36	24	15	14	**GET UP** NERVOUS 20249	◆ BYRON STINGILY
37	18	16	14	**ULTRA FLAVA** DVB 120107/A&M	HELLER & FARLEY PROJECT
38	33	27	10	**SAY YEAH** JELLYBEAN 2519	STROBE PRESENTS LA CASA GRANDE
39	35	34	6	**HOW WILL I KNOW** NMC 6999	MIISA
				★★★ Hot Shot Debut ★★★	
40	NEW ▶		1	**THAT SOUND** KING STREET 1058	PUMP FRICTION
41	50	—	2	**DRIVE** HANDS ON IMPORT	GEOFFREY WILLIAMS
42	RE-ENTRY		14	**RHYTHM IS A DANCER** ARISTA PROMO	SNAP
43	44	43	4	**LATIN THING** ARIOLA 43598	LATIN THING
44	28	19	17	**NEVER MISS THE WATER** REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGEOCELLO
45	47	—	2	**MAGIC** HENRY STREET/BIG BEAT 95600/ATLANTIC	ALL-STAR MADNESS
46	38	30	10	**PUMPIN'** H.O.L.A. 341009/ISLAND	◆ PROYECTO UNO
47	NEW ▶		1	**MAS DE LO QUE TE IMAGINAS** ARIOLA 43950	THE SACADOS
48	NEW ▶		1	**MUEVE LA CADERA (MOVE YOUR BODY)** STRICTLY RHYTHM 12495	REEL 2 REAL FEAT. PROYECTO UNO
49	NEW ▶		1	**ONE IN A MILLION** BLACKGROUND PROMO/ATLANTIC	◆ AALIYAH
50	NEW ▶		1	**HARMONY** MUSIC PLANT 044	SHUFFLE INC.

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	3	**CAN'T NOBODY HOLD ME DOWN** (T) (X) BAD BOY 75081/ARISTA (3 weeks at No. 1)	◆ PUFF DADDY (FEAT. MASE)
2	3	—	2	**INSOMNIA** (T) (X) CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
3	2	2	5	**DON'T CRY FOR ME ARGENTINA** (T) (X) WARNER BROS. 43809	◆ MADONNA
				★★★ Hot Shot Debut ★★★	
4	NEW ▶		1	**STEP INTO A WORLD (RAPTURE'S DELIGHT)** (T) JIVE 42442	◆ KRS-ONE
5	4	3	28	**LET ME CLEAR MY THROAT** (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ OJ KOOL
6	5	7	17	**UN-BREAK MY HEART** (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
7	6	24	3	**HEAD OVER HEELS** (T) TRACK MASTERS/CRAVE 78524/EPIC	◆ ALLURE FEATURING NAS
8	11	—	2	**STEP BY STEP** (M) (T) (X) ARISTA 13313	◆ WHITNEY HOUSTON
				★★★ Greatest Gainer ★★★	
9	17	11	4	**DON'T SPEAK** (T) (X) ZYX 66073	CLUELESS
10	9	6	5	**CALL ME** (T) (X) LOGIC 45726	LE CLICK
11	15	15	6	**THE THEME (IT'S PARTY TIME)** (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
12	7	4	3	**BIG DADDY** (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
13	8	5	5	**DISCOTHEQUE** (T) (X) ISLAND 854789	◆ U2
14	10	48	3	**REQUEST LINE** (T) ILLTOWN 860615/MOTOWN	◆ ZHANE
15	36	10	4	**RUNAWAY** (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
16	12	9	5	**I'M NOT FEELING YOU** (T) LOUD 64789/RCA	◆ YVETTE MICHELE
17	26	38	5	**GHETTO LOVE** (T) (X) SO SO DEF 78508/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
18	NEW ▶		1	**PLEASE DON'T GO** (T) (X) ARISTA 13305	◆ ND MERCY
19	14	16	9	**FIRESTARTER** (T) (X) XL MUTE/MAVERICK 43843/WARNER BROS.	◆ PRODIGY
20	39	21	8	**DA' DIP** (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
21	18	18	4	**RETURN OF THE MACK** (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
22	20	—	2	**HARD TO SAY I'M SORRY** (T) (X) LAFACE 24238/ARISTA	◆ AZ YET FEATURING PETER CETERA
23	16	12	17	**COLD ROCK A PARTY** (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
24	19	19	28	**FIRED UP!** (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
25	RE-ENTRY		2	**GET READY, READY!** (M) (T) (X) TAKE FO' 205	OJ JUBILEE
26	29	—	2	**IT'S ALRIGHT (I FEEL IT)** (T) GIANT STEP/BLUE THUMB 3101/GRP	NUYORICAN SOUL FEAT. JOCELYN BROWN
27	23	20	9	**ON & ON** (T) (X) KEDAR 56002/UNIVERSAL	◆ ERYKAH BADU
28	13	8	3	**HAVANA** (T) (X) ARISTA 13327	KENNY G
29	22	14	5	**SAY IF...YOU FEEL ALRIGHT** (T) MERCURY 578943	◆ CRYSTAL WATERS
30	NEW ▶		1	**THE ULTIMATE** (T) (X) BIG BEAT 95606/AG	◆ ARTIFACTS
31	25	17	6	**I'LL BE** (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
32	43	27	17	**SUGAR IS SWEETER** (T) (X) FFRR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
33	21	13	8	**GET UP** (T) (X) NERVOUS 20249	◆ BYRON STINGILY
34	30	23	11	**DON'T STOP MOVIN'** (T) (X) UNDISCOVERED 55301/MCA	LIVIN' JOY
35	37	30	11	**LUCHINI AKA (THIS IS IT)** (T) PROFILE 5456	◆ CAMP LO
36	31	29	8	**WHATEVA MAN** (T) DEF JAM 574027/MERCURY	◆ REDMAN
37	NEW ▶		1	**STAR PEOPLE** (T) DREAMWORKS 58003/GEFFEN	GEORGE MICHAEL
38	24	22	15	**I BELIEVE I CAN FLY** (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
39	34	28	12	**GET UP** (T) UNIVERSAL 56032	◆ LOST BOYZ
40	28	—	2	**I SHOT THE SHERIFF** (T) G FUNK/DEF JAM 573565/MERCURY	◆ WARREN G
41	RE-ENTRY		7	**WITHOUT YOUR LOVE** (T) (X) UPSTAIRS 0123	ANGELINA
42	42	35	9	**WANNABE** (T) VIRGIN 38579	◆ SPICE GIRLS
43	46	39	26	**PROFESSIONAL WIDOW** (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS
44	35	32	8	**THE MC** (T) JIVE 42425	KRS-ONE
45	RE-ENTRY		2	**JUST THE WAY YOU LIKE IT** (T) MCA 55091	◆ TASHA HOLIDAY
46	33	40	20	**I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY** (M) (T) (X) MCA 55278	◆ NEW EDITION
47	40	—	2	**MAKE UP YOUR MIND** (T) HALL OF FAME 78411/EPIC	◆ ASSORTED FLAVORS FEAT. BIG DADDY KANE
48	NEW ▶		1	**KNOCKS ME OFF MY FEET/YOU SHOULD KNOW** (T) (X) LAFACE 24232/ARISTA	◆ DONELL JONES
49	RE-ENTRY		37	**HOW DO U WANT IT/CALIFORNIA LOVE** (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
50	41	—	2	**A LITTLE BIT OF LOVE** (T) (X) RHINO 76034	◆ RUPAUL

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

a slight departure," she says. Adds keyboardist **Andrew Levy**, "She brings a new energy to the group. She's enthusiastic, and she makes us laugh . . . she's a funky chick, you know."

All in all, "Shelter" is a cracklin' effort that we can't wait to hear unfold in a live setting. Until that happens this summer, we'll make due with Delicious Vinyl issuing the album May 13.

CELEBRATION DANCE: Isn't it ironic how some of life's sweetest moments flutter by before you've had a chance to properly savor them? It's especially true with music. It's hard to believe that EightBall Records has been brewing one tasty jam after the next for five years now. Actually, it seems like just yesterday when the label modestly set up shop and earnestly set about molding the careers of **Joi Cardwell**, **Lectroluv**, **Wall Of Sound**, and the **Mack Vibe**—all of whom have gone on to make an indelible mark on dance music and its overall growth and development.

In celebration of its fifth anniversary, EightBall invites the citizens of clubland to pause and once again embrace what have become some of the community's truly classic recordings, as beat-mixed by the gifted **Manny Ward**. It's all in there: Cardwell's "Trouble," "Dream Drums" by Lectroluv, "Critical" by Wall Of Sound, "Rejoice" by **250 Lbs. Of Blue**, and numerous others are sprawled out over two CDs that are not likely to leave your sound system anytime soon. This project also displays how EightBall has quietly and lovingly nurtured the acid-jazz and trip-hop musings of renegade outfits like **Peace Bureau** and **Butter Foundation**. If you've missed any of these luscious, forward-reaching downtempo releases, don't miss the opportunity to experience them now. It will remind you that dance music is far more than merely a 4/4 beat rushing beneath a diva vocal.

But there's more going on here than simply revisiting fond memories and breakthrough acts. EightBall's fifth anniversary collection reveals how the label continues to search out tomorrow's musical innovators and give them a forum of expression. For proof, investigate cuts like "Give It Up" by **Victor Calderone**. This is a label that is not content to rest on its past achievements. Rather, it's a label preparing for its next five years . . . and the five years after that.

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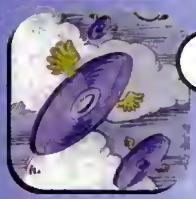
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Little Texas Uses Time Off Wisely

Self-Titled Set Finds Warner Band Refreshed

■ BY DEBORAH EVANS PRICE

NASHVILLE—After a three-year break between albums, Little Texas is gearing up for the April 22 release of a self-titled disc on Warner Bros. Following the band's hiatus from recording and touring, the members of the six-man ensemble believe they've written and recorded a project familiar enough to appeal to their core audience,



LITTLE TEXAS

yet fresh enough to stimulate new interest in the band.

Composed of Tim Rushlow, Porter Howell, Del Gray, Dwayne O'Brien, Duane Propes, and Jeff Huskins, Little Texas has been a staple on country radio with such hits as "God Blessed Texas," "What Might Have Been," and "My Love." After several years of producing one album after another and relentless touring, Little Texas took time off before going in the studio again.

"Being on the road turned into a vicious machine, a real big machine that had to be fed," says lead vocalist Rushlow. "We had to take a step back and look at it for what it really was—that we couldn't afford to stay in that situation . . . We just said, 'We are not creatively what we want to be right now. We're tired of [doing] 10 months on the road and trying to make a record in two months, then turning around and doing it all over again.' We felt like we could make a record that would put us on another level, but we couldn't do it on the schedule we were on, so we walked off the schedule."

The members of the group credit Warner Reprise Nashville president Jim Ed Norman with giving them an opportunity to recharge their creative energy. "He said, 'You need to pull back and chill out a little bit, let the creative juices flow,' " says Propes. "He said the coolest thing I've ever heard anyone say: 'I don't care if it takes you three months or three years to make your next album—Warner Bros. is behind you and will support you.' And they held to that."

Warner Bros. VP of A&R Doug Grau, who co-produced the album, says that Little Texas' "Greatest Hits" album signaled the end of chapter one in its career. "Jim Ed challenged us to find out what chapter two is going to be," Grau says. "To us, that meant kind of stripping the project down and building it back up again. We went to several rehearsal halls and tinkered with several styles to find out where this next chapter would come from. Jeff Huskins, the new member of the band, is a multi-instrumentalist/fiddle player extraordinaire. Porter Howell is a talented electric guitar player. We really leaned on those guys to dig in and help let the music lead the way."

Huskins, who joined the band full time in the wake of Brady Seals' departure, is excited about the new album. "For me, this was a treat because this was the first album I got to do in its entirety," Huskins says. "I played on two of the songs on the greatest hits [set], the singles, but this was the first full album I got to be involved in from start to finish. I got to try all different kinds of things and experiment. It was like a dream."

Executives at Warner Bros. are happy with the fruits of the band's labors. "Little Texas took the time to write great songs, record a great record, and they look fantastic," says Warner Bros. Nashville senior VP of marketing Bob Saporiti. "Our job is easy. We're going to let the industry and the public know about it, and then make it available for purchase. That's all we have to do—the music speaks for itself."

One of the advantages of taking time off before recording this album was that the band members could take the time to find and write great songs. The band's songs are published by Howlin' Hits/Square West Music. Rushlow, O'Brien, Howell, and Gray co-wrote nine of the 10 songs on the album with such collaborators as Allen Shamblin, Walt Aldridge, Tom Shapiro, Bob DiPiero, and Jim Rushing. "We all went out and wrote as much as possible. Then we'd come in every three or four weeks to play tapes," Gray says. "If we liked something, we would all raise our hands, including Doug Grau and [manager] Christy DiNapoli, the seventh and eighth members of the band. We would know when it was a Little Texas song. We would then put it on a compilation tape and take it home and live with it.

(Continued on page 35)



Hollywood Bound. Asylum Records executives and artists celebrate the Asylum soundtrack for the movie "Travallar." Shown in tha back row, from left, ara Andy Paley, Greg Holland, Lila McCann, Bill Paxton, Kelly Shivar, Lisa Strickland, and Royal Wade Kimes. Shown in the front row, from left, are Ray Randall, Neil Thrasher, Brooks Quigley, Bryan White, Lee Gerald, Seymour Stein, and Joe Mansfield.

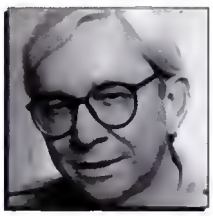


A Really Big House. MCA/Nashville group Big Housa showcased for a packed house at Universal Studios Florida. Shown, from left, are Brian and Elaina Cleary of WMTZ Johnstown, Pa.; David Nauhauser of Big Housa; guest Patti Good; Tanner Byrom of Big House; Robynn Jaymes of WYYD Lynchburg, Va.; Monty Byrom of Big House; MCA/Nashvilla Northeast regional promo director Denise Roberts; MCA/Nashville senior VP of national promotion Scott Borchetta; Ron Mitchall of Big House; Jim Murphy of Jones Radio Network; Tony Thomas of KMPS Seattle; Chuck Seaton of Big House; and Sonny California of Big House.

Alt.Country Finds Nashville Roost In Sony's Lucky Dog; Diffie Feted At CRS

Nashville Scene™

by Chet Flippo



ON THE ROW: "Alt.country" (Billboard, Dec. 28, 1996) is finally getting its Nashville due. Newly promoted Sony Music Entertainment president **Allen Butler** (see story, page 6) announces as his first project a new alternative country label named Lucky Dog Records under the Sony Nashville umbrella.

"This something I've wanted to do for a long time, and [Sony Music Entertainment president/COO **Thomas Mottola**] endorsed it wholeheartedly," Butler tells Nashville Scene. Butler says that he will also resurrect the Monument label, but that for now Lucky Dog is his priority. **Blake Chancey** moves from Columbia to be head of A&R for the new label, but Butler says that he will be very "hands-on."

"I'm finally getting to expand this operation and do with it what I've wanted to do for the last two years," Butler says. "Nashville finally has a really nourishing musical community and a club scene that is not mainstream country. And the music coming out of Nashville right now is incredible. You can go out any night of the week and hear great music. It's not unlike, to me, Austin when I was hanging out down there all the time.

"That's what excites me about this," he adds. "It's the kind of music that's roots, that is raw, and it's fun, and it reminds you of why you got into the music business in the first place. And that's a challenge to me. This music doesn't have a format, and the chances of these kinds of bands getting signed by a mainstream record label are highly unlikely in most cases, but . . . now I can do this. I'm tired of saying, 'Oh man, I really like your music, but I don't know what to do with it.' "

Butler adds that this may not be the right move for every label in town, "but for me, creatively, it is. I finally was able to convince my boss that we can do it here in Nashville; it doesn't have to be done in New York or L.A. We shouldn't be afraid to say that those kinds of acts are Nashville acts. We've kind of hidden those guys for a long time. We didn't support it, either club-wise or any other way. In spite of that, it still grew, it still flourished."

Butler says one recent experience that confirmed his feelings that Nashville was ripe for an alternative label was a chance visit to a large rehearsal studio on the outskirts of town. "There were dozens of bands in there, on three floors, all playing at the same time. I was walking through there, listening to everything from blues to reggae to alternative country to hardcore rock'n'roll.

"This music is right here. It's been underground, but now with the club scene here, they don't have to go out of town to play. It's great. [Lucky Dog] is the first sign of commitment from a parent label to their Nashville division in this slow time that they believe this format is extremely strong and that the potential is virtually unlimited. As we nourish this talent, more and more musicians will come to Nashville and stay. The word will get out, and we'll have people coming out of the woodwork. And some of this alternative music will work in the mainstream."

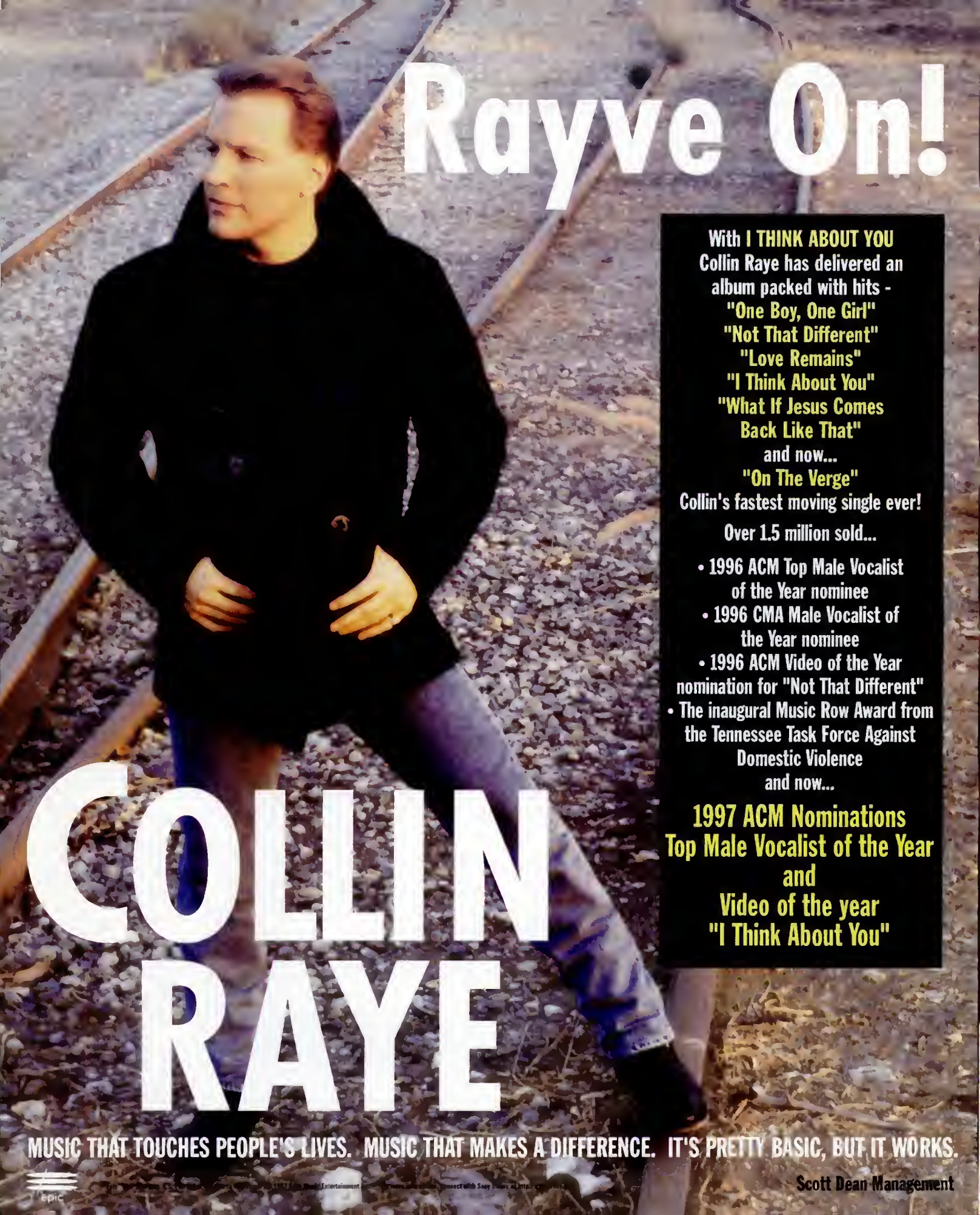
PEOPLE & STUFF: **Joe Diffie** was surprised at the Country Radio Seminar (CRS) when he was given the 1997 Artist Humanitarian Award. Diffie contributes much time to several charities, including his annual First Steps benefit concert and golf tournament. Previous winners of the award include **Garth Brooks, Willie Nelson, Rosanne Cash, Charlie Daniels, Billy Ray Cyrus,** and **Vince Gill.** Speaking of Gill, the Tennessee PGA Junior Tour was renamed the Vince Gill Tennessee PGA Junior Tour.

This year's CRS had 2,237 registrants, down 20 from last year. Next year's event is scheduled for Feb. 25-28 and will move from the Opryland Hotel to the Nashville Convention Center. CRS West is scheduled for Oct. 24-25 at Sacramento, Calif.'s Doubletree Hotel.

Word Records has tapped **Brent Bourgeois** as VP of A&R. Bourgeois was a founding member of the group **Bourgeois Tagg** and has produced a number of Christian artists . . . That new ambitious, slick, young country magazine Twang, published out of Fort Worth, Texas, has folded after a couple of issues . . . Also recently deceased is that ambitious, slick Nashville restaurant and country hangout Trilogy, the pet project of **Naomi Judd.**

Wal-Mart is developing a country music magazine for its shoppers. A prototype issue should be ready soon . . . Fan Fair has sold out for the seventh year in a row. It takes place June 16-21 at the Tennessee State Fairgrounds here . . . Voting begins Saturday (15) for the TNN Music City News Country Awards. Voting is done by calling a particular 900 number for each artist. Numbers will be aired on TNN during the Saturday (15)-May 31 voting period. The awards show is June 16 at the Grand Ole Opry House here.

Chet Atkins is inviting musicians from all over the world to take part in his Chet Atkins' Musician Days, scheduled for June 23-29 in downtown Nashville. Interested musicians can contact TomKats Inc., 408 Broadway, Nashville, Tenn. 37203 or via its World Wide Web site (http://www.musiciandays.com) . . . **Barbara Mandrell** is joining the cast of the TV show "Sunset Beach." She's also been signed by Razor & Tie Records.


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nomination for "Not That Different"
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	2	15	**WE DANCED ANYWAY** 2 weeks at No. 1 C.FARREN (M. BERG,R.SCRUGGS)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	1
2	8	8	16	**SHE'S TAKEN A SHINE** C.HOWARD (G.BARNHILL,R.BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	7
3	7	8	13	**HOW WAS I TO KNOW** R.MCENTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH)	REBA MCENTIRE (V) MCA 55290	7
7	7	7	10	**SHE DREW A BROKEN HEART** E.GORDY,JR.,J.MCELROY,N.MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	4
5	11	11	4	**(THIS AIN'T) NO THINKIN' THING** S.HENDRICKS (T.NICHOLS M.D. SANDERS)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	4
6	10	13	15	**HOLDIN'** M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.GARRETT,C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	6
7	8	14	8	**RUMOR HAS IT** J.STROUD,C.WALKER (C.WALKER,M.J.GREENE)	◆ CLAY WALKER (C) (D) (V) GIANT 17400/REPRISE	7
8	6	6	18	**WHERE CORN DON'T GROW** D.WAS,T.TRITT (R.MURRAH,M.A.SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	6
9	3	5	14	**UNCHAINED MELODY** W.C.RIMES (A.NORTH,H.ZARET)	LEANN RIMES CURB ALBUM CUT	3
10	12	15	10	**EVERYTHING I LOVE** K.STEGALL (H.ALLEN,C.D.AMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	10
11	2	1	18	**ME TOO** N.LARKIN,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	1
12	13	17	9	**DON'T TAKE HER SHE'S ALL I GOT** T.BROWN (J.WILLIAMS,G.U.S.BONDS)	◆ TRACY BYRD (V) MCA 55292	12
13	14	18	14	**WHEN I CLOSE MY EYES** B.BECKETT (M.A.SPRINGER,N.MUSICK)	KENNY CHESNEY (V) BNA 64726	13
14	17	21	11	**EMOTIONAL GIRL** K.STEGALL (E.WATTS,T.CLARK,J.P.BOWLES,T.CLARK,L.WATERS)	◆ TERRI CLARK (D) (V) MERCURY/PolyGram NASHVILLE 574016	14
				★★★ AIRPOWER ★★★		
15	19	28	5	**ON THE VERGE** P.WORLEY,J.HOBBS,E.SEAY (H.PRESTWOOD)	◆ COLLIN RAYE EPIC ALBUM CUT	15
				★★★ AIRPOWER ★★★		
16	21	30	5	**BETTER MAN, BETTER OFF** T.ANDERSON,T.LAWRENCE (B.JONES,S.P.DAVID)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	16
17	9	3	22	**RUNNING OUT OF REASONS TO RUN** S.BUCKINGHAM,D.JOHNSON (G.TEREN,R.REGAN)	◆ RICK TREVINO (V) COLUMBIA 78331	1
				★★★ AIRPOWER ★★★		
18	20	25	10	**ANOTHER YOU** P.MCMAHON (B.PAISLEY)	DAVID KERSH CURB ALBUM CUT	18
19	18	20	16	**HEARTBROKE EVERY DAY** D.COOK,W.WILSON (B.LABOUNTY,C.KING,R.VINCENT)	LONESTAR (V) BNA 64348	18
20	22	23	10	**EASE MY TROUBLED MIND** R.CHANCEY,E.SEAY (M.GARVIN,C.WATERS,T.SHAPIRO)	◆ RICOCHET (C) COLUMBIA 78626	20
21	37	—	2	**ONE NIGHT AT A TIME** T.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK)	GEORGE STRAIT (C) (V) MCA 55321	21
22	26	33	9	**GOOD AS I WAS TO YOU** J.STROUD (D.SCHLITZ,B.LIVSEY)	◆ LORRIE MORGAN (V) BNA 64681	22
23	25	27	10	**IF SHE DON'T LOVE YOU** B.BECKETT (T.BRUCE,M.BEESON)	THE BUFFALO CLUB (C) (V) RISING TIDE 56043	23
24	16	10	16	**A MAN THIS LONELY** D.GIBSON,K.BROOKS,H.DUNN (R.DUNN,T.L.JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	1
25	30	38	4	**SAD LOOKIN' MOON** D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (C) (D) (V) RCA 64775	25
26	31	31	10	**455 ROCKET** D.WISCH,K.MATTEA (G.WELCH,D.RAWLINGS)	◆ KATHY MATTEA (V) MERCURY NASHVILLE 578950	28
27	17	34	7	**DARK HORSE** B.MEVIS (D.TYSON,D.MCTAGGART,A.MARSHALL)	◆ MILA MASON (C) (D) (V) ATLANTIC 84866	17
28	35	40	7	**SHE'S SURE TAKING IT WELL** C.FARREN (T.BUPPERT,D.PFRIMMER,G.TEREN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	28
29	24	16	20	**PRETTY LITTLE ADRIANA** T.BROWN (V.GILL)	VINCE GILL (V) MCA 55251	7
30	38	51	7	**I MISS YOU A LITTLE** C.PETOCZ (M.ANTHONY,R.EAGAN,J.M.MONTGOMERY)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84866	30
31	29	29	8	**HERE'S YOUR SIGN (GET THE PICTURE)** S.ROUSE (B.ENGVALL,S.ROUSE,R.SCAIFE)	◆ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	28
32	40	53	1	**SITTIN' ON GO** B.J.WALKER,JR.,K.LEHNING (J.LEO,R.BOWLES)	BRYAN WHITE ASYLUM ALBUM CUT	17
33	35	31	8	**CRY ON THE SHOULDER OF THE ROAD** M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,T.KREKELL)	◆ MARTINA MCBRIDE (C) (V) RCA 64751	39
34	17	17	17	**HALF WAY UP** J.STROUD (C.BLACK,C.BLACK,H.NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	4
35	11	10	7	**A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)** D.MALLOY,N.WILSON (R.BOWLES,R.BYRNE)	MINDY MCCREADY (C) (D) (V) BNA 64757	35
36	35	47	4	**I WANT TO BE YOUR GIRLFRIEND** J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78511	36
37	11	43	7	**COLD OUTSIDE** P.BUNETTA,M.BYROM,D.NEWHAUSER (M.BYROM,D.NEUHAUSER,D.KNUTSON,M.REESE)	◆ BIG HOUSE (C) (D) (V) MCA 55253	37
38	43	47	4	**SIX DAYS ON THE ROAD** M.MILLER,M.MCANALLY (E.GREENE,C.MONTGOMERY)	◆ SAWYER BROWN CURB ALBUM CUT	38
39	34	34	20	**EVERYBODY KNOWS** G.FUNDIS (M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	1
40	11	55	7	**LITTLE THINGS** G.BROWN (M.DULANEY,S.D.JONES)	◆ TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	40
41	48	56	4	**I NEED YOU** G.FUNDIS (J.BROWN,W.MOBLEY)	◆ TRISHA YEARWOOD (V) MCA 55308	11
42	11	52	7	**PLACES I'VE NEVER BEEN** C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYO)	◆ MARK WILLS (V) MERCURY NASHVILLE 574150	47
43	35	35	35	**THAT WOMAN OF MINE** B.BECKETT (D.COOK,T.MENSY)	NEAL MCCOY (C) ATLANTIC 87045	35
44	47	45	9	**CHANGE HER MIND** R.PENNINGTON (D.MAY,D.PNELSON,L.BOONE)	GENE WATSON STEP ONE ALBUM CUT	44
45	49	57	7	**DADDY'S LITTLE GIRL** M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)	◆ KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	45
46	52	54	3	**WHATEVER COMES FIRST** J.SLATE,D.JOHNSON (W.ALDRIDGE,B.CRISLER,D.WOMACK)	SONS OF THE DESERT EPIC ALBUM CUT	46
47	54	61	6	**SAY YES** M.BRIGHT (M.BEESON,C.JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	47
48	61	69	3	**THIS IS YOUR BRAIN** J.SLATE,J.DIFFIE (C.WISEMAN,K.GARRETT)	JOE DIFFIE EPIC ALBUM CUT	48
49	53	65	4	**BAD FOR US** J.STROUD (C.DiMARCO,L.C.GRAU,P.HOWELL,D.O'BRIEN,T.SHAPIRO)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT	49
				★★★ HOT SHOT DEBUT ★★★		
50	NEW ▶		1	**WHY WOULD I SAY GOODBYE** D.COOK,K.BROOKS,R.DUNN (K.BROOKS,C.WATERS)	BROOKS & DUNN (V) ARISTA 13073	50
51	56	63	5	**BE HONEST** J.NIEBANK,N.THRASHER,K.SHIVER,A.JORDAN (A.JORDAN,K.SHIVER)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	51
52	57	60	5	**THE HOPECHEST SONG** T.WILKES,P.WORLEY (A.KASET)	◆ STEPHANIE BENTLEY EPIC ALBUM CUT	52
53	63	—	2	**BREAKFAST IN BIRMINGHAM** T.BROWN (D.L.MURPHY,K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 72000	53
54	44	32	20	**POLITICS, RELIGION AND HER** K.STEGALL (T.MARTIN,B.HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	28
55	58	58	7	**LONG TRAIL OF TEARS** R.BENNETT (G.D.ICAS,M.P.HEENEY)	GEORGE DUCAS CAPITOL NASHVILLE ALBUM CUT	55
56	59	59	6	**I'D LOVE YOU TO LOVE ME** B.BECKETT (M.GREEN,T.MCHUGH)	◆ EMILIO (C) (D) (V) CAPITOL NASHVILLE 58632	56
57	71	—	2	**NEVER AGAIN, AGAIN** M.WRIGHT (M.HOLMES,B.ISHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	57
58	65	—	2	**THE USED TO BE'S** J.STROUD,D.MALLOY (M.HUFFMAN,D.KEES,B.MORRISON)	DARYLE SINGLETARY (C) (D) (V) GIANT 17399/REPRISE	58
59	51	50	6	**THAT'S WHAT HAPPENS WHEN I HOLD YOU** S.GIBSON (A.KASET,J.CYMBAL)	AARON TIPPIN (V) RCA 64770	50
60	NEW ▶		1	**A GIRL LIKE YOU** C.FARREN,J.STEELE (J.STEELE,C.FARREN)	JEFFREY STEELE CURB ALBUM CUT	60
61	64	67	5	**LITTLE RAMONA (GONE HILLBILLY NUTS)** J.NUYENS,M.JANAS (C.MEAD)	◆ BR5 49 (V) ARISTA 13046	61
62	NEW ▶		1	**SHE SAID, HE HEARD** T.BRUCE,T.HENDRICKS (S.BOGGUSS,D.SCHULTZ)	SUZY BOGGUSS CAPITOL NASHVILLE ALBUM CUT	62
63	50	44	10	**FOREVER AND A DAY** M.WRIGHT,B.HILL (J.LAUDERDALE,F.DYCUS)	◆ GARY ALLAN (V) DECCA 55289	44
64	55	41	20	**THAT'S HOW I GOT TO MEMPHIS** C.YOUNG,B.CHANCEY (T.T.HALL)	◆ OERYL DODD (C) (D) (V) COLUMBIA 78478	36
65	72	—	2	**USE MINE** M.BRIGHT,K.BEAMISH (L.DREW,S.SESKIN)	◆ JEFF WOOD IMPRINT ALBUM CUT	65
66	NEW ▶		7	**ONE NIGHT STAND** C.DINAPOLI,C.M.PARKER,S.PARKER,B.D.WILLIS (C.M.PARKER,S.PARKER,L.DREW)	◆ CARYL MACK PARKER MAGNATONE ALBUM CUT	66
67	NEW ▶		1	**I ONLY GET THIS WAY WITH YOU** S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)	RICK TREVINO COLUMBIA ALBUM CUT	67
68	62	48	19	**I MEANT TO DO THAT** J.LEO (L.G.CHATER,K.CHATER,P.BRANDT)	◆ PAUL BRANDT (V) REPRISE 17493	39
69	NEW ▶		1	**SOMEBODY KNEW** M.WRIGHT (D.DILLON,L.BASTIAN)	RHETT AKINS (V) DECCA 55322	69
70	NEW ▶		7	**SINGIN' THE BLUES** THE KENTUCKY HEADHUNTERS (M.ENDSLEY)	◆ THE KENTUCKY HEADHUNTERS (C) (D) (V) BNA 64782	20
71	35	11	4	**STILL STANDING TALL** R.CROWELL,D.SEALS (B.SEALS,T.BARNES)	BRADY SEALS (C) (D) (V) REPRISE 17384	69
72	NEW ▶		1	**A DOZEN RED ROSES** B.BECKETT,J.GREENBAUM,A.JORDON,C.FOLKS)	◆ TAMMY GRAHAM CAREER ALBUM CUT	72
73	NEW ▶		4	**LOVED TOO MUCH** D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	73
74	28	—	7	**LET IT RAIN** T.BROWN (M.CHESNUTT,S.LESLIE,R.SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55293	73
75	NEW ▶		1	**THE LIGHT IN YOUR EYES** C.HOWARD,W.RIMES (D.TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

MARCH 22, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	2	8	**HERE'S YOUR SIGN (GET THE PICTURE)** WARNER BROS. 17491 1 week at No. 1	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
2	1	1	8	**WE DANCED ANYWAY** CAPITOL NASHVILLE 58626	DEANA CARTER
3	3	4	40	**THE LIGHT IN YOUR EYES/BLUE** CURB 76959	LEANN RIMES
4	4	3	15	**FRIENDS** ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
5	5	6	9	**A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW** BNA 64757/RCA	MINDY MCCREADY
6	7	10	5	**EMOTIONAL GIRL** MERCURY NASHVILLE 574016	TERRI CLARK
7	6	5	27	**ANOTHER YOU, ANOTHER ME** REPRISE 17615/WARNER BROS.	BRADY SEALS
8	8	9	14	**MACARENA (COUNTRY VERSION)** IMPRINT 18007	THE GROOVEGRASS BOYZ
9	NEW ▶		1	**ONE NIGHT AT A TIME** MCA 55321	GEORGE STRAIT
10	12	12	8	**SHE'S TAKEN A SHINE** CAPITOL NASHVILLE 58624	JOHN BERRY
11	21	—	2	**I MISS YOU A LITTLE** ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
12	9	8	21	**LITTLE BITTY** ARISTA 13048	ALAN JACKSON
13	11	7	19	**GOD BLESS THE CHILD** MERCURY NASHVILLE 578748	SHANIA TWAIN
14	10	11	14	**IS THAT A TEAR** ATLANTIC 87020/AG	TRACY LAWRENCE
15	NEW ▶		1	**DADDY'S LITTLE GIRL** CURB 56092/UNIVERSAL	KIPPI BRANNON
16	13	13	11	**A MAN THIS LONELY** ARISTA 13066	BROOKS & DUNN
17	14	14	35	**I DO** REPRISE 17616/WARNER BROS	PAUL BRANDT
18	NEW ▶		1	**STATE OF MIND** RIVER NORTH 163016	CRYSTAL BERNARD
19	15	18	28	**GOODNIGHT SWEETHEART** CURB 76990	DAVID KERSH
20	16	17	21	**POOR, POOR PITIFUL ME** MERCURY NASHVILLE 578644	TERRI CLARK
21	19	20	13	**(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX)** MERCURY NASHVILLE 578786	SHANIA TWAIN
22	17	16	10	**HAVE WE FORGOTTEN WHAT LOVE IS** RIVER NORTH 163015	CRYSTAL BERNARD
23	NEW ▶		1	**DARK HORSE** ATLANTIC 84866/AG	MILA MASON
24	23	23	24	**BIG LOVE** MCA 55230	TRACY BYRD
25	22	21	8	**SHE WANTS TO BE WANTED AGAIN** EPIC 78482/SONY	TY HERNDON

Records with the greatest sales gains this week. ●Recording Industry Assn. of America certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY ★★★★★★★★★★ CORNER™



by Wade Jessen

IT'S A COWBOY LOVIN' NIGHT: With more than 2,500 units, **George Strait** takes the Hot Shot Debut purse on Billboard's Top Country Singles Sales chart, as "One Night At A Time" pops on at No. 15. Concurrently, that track shoots to No. 21 on Hot Country Singles & Tracks after opening at No. 37 last week. Strait's 1,406 spin increase is the largest on that chart, up nearly twice as much as the second strongest gainer, **John Michael Montgomery's** "I Miss You A Little" (Atlantic), which showed a jump of 763 spins (38-30).

"This killer sales week combined with the promise of hitting air power in our third week proves that when we have a great song on Strait, radio and retail react immediately," says **Scott Borchetta**, senior VP of promotion at MCA's Nashville division. "This fits right in with his track record for the past 18 months, and he just keeps on re-establishing himself as 'the man' in this format."

THIS JUST IN: Up more than 12,000 units during the first complete week of sales data following the Grammys, **LeAnn Rimes** "Unchained Melody/The Early Years"(Curb) takes douhle Greatest Gainer honors on Top Country Albums and The Billboard 200. Holding at No. 1 on the country list, this increase keeps the new Rimes package comfortably in front of her "Blue" set, which has another 88,000 unit week and remains at No. 2.

Despite its Greatest Gainer status on The Billhoard 200, "Unchained Melody/The Early Years" is pushed back to No. 3 by **U2's** "Pop," which opens at No. 1, while "Blue" dips 9-10.

Meanwhile, our percentage-based Pacesetter award is handed to "Peace In The Valley" (Arista), a set of inspirational tracks hy secular country artists, including **Alan Jackson**, **BR5-49**, and **Brooks & Dunn**. With a 28% increase, that set rises 74-62 on Top Country Albums and 40-28 on this week's unpuhlished Top Contemporary Christian list. "Peace In The Valley" is being worked at Christian bookstores hy Sparrow.

IT'S CHITLIN' TIME AGAIN: **The Kentucky Headhunters** (BNA) enter at No. 70 on Hot Country Singles & Tracks with a reprise of **Marty Robbins'** 1956 hit, "Singin' The Blues." The earthy Kentuckians have been absent from that chart since their version of **Carl Perkins'** "Dixie Fried" spent one week there in the May 22, 1993, edition of Billboard.

New airplay is detected at 45 monitored stations, including WHYL Harrishurg, Pa., where PD **Boh Waters** says, "We had instant reaction to this song. This group is familiar to our core audience, and the song was Marty Robbins' biggest hit, so it was an easy decision."

The album, "Stompin' Grounds," is slated for arrival at retail April 29.

BRANDED MAN: Moving 12,000 units, comedian **Bill Engvall** (Warner Bros.) tops Billboard's Top Country Singles Sales with "Here's Your Sign (Get The Picture)," rising 2-1.

Engvall's title outsells the No. 2 title on that chart by 4,000 units, while "Here's Your Sign" moves 15,000 units and rises 8-6 on Top Country Albums.

Meanwhile, with 1,600 pieces, **Kippi Brannon's** "Daddy's Little Girl" (Curb/Universal) enters Top Country Singles Sales at No. 15 and is one of three new titles on that chart by female artists. **Crystal Bernard** (River North) opens at No. 18 with "State Of Mind," and **Mila Mason's** "Dark Horse" (Atlantic) sets up shop at No. 23.

LITTLE TEXAS USES TIME OFF WISELY

(Continued from page 32)

From there, we would go into pre-production, work it up, and live with that. It was just great to be creative again and get the juices flowing."

Though they wanted to create something fresh on the album, the hand members admit that they didn't want to alienate their core audience. "[It was] a constant topic st every one of those song meetings," Rushlow says. "We would hear a song and think 'That's a hit for somebody . . . Anybody could do that.' And we would let those songs go. Some of those songs are on hold and now are being cut hy other artists. So that's helping establish us as writers, but we really [didn't want to] go too far left and confuse people, but really do stuff that could be hits yet still have our stamp to it."

The hand memhers feel they've accomplished that on such tracks as the first single, "Bad For Us," which was written hy Howell, O'Brien, and Shapiro. Porter says the song was borne out of a conversation about arguments. "Tom said, 'You know how when you fight with your wife, everybody tries to win, like it's going to be good when somehody wins. But one loses, and that's bad for us as a unit,' " Howell says. "It says something that people aren't used to hearing. It's not 'I'll love you forever and promise you the moon' or the typical 'You left me and now I'm sad.' It's a relationship kind of thing everybody can relate to. That was one of the reasons we picked it. You're lying if you ain't done that song."

Obviously the hand members hope that programmers will emhrace the album, but they say they didn't overtly try to target radio. "I don't think you can or should chase what radio wants," O'Brien says, "hecause if you chase what's happening right now, it's a year and a half before the alhum or singles are out, and then it's old news. You have to do the best writing, soul-searching, and song-searching you can [and find] songs that speak for you and where you are coming from at that moment."

Maturity may be an overused word, but the guys in the band say it's applicahle to "Little Texas." "We're a bit older now," O'Brien says. "People say, 'Well, this sounds a bit different.' Well yeah, we are a hit different, but we're not that much different. We're the same people. We just grew up a little bit. So it's going to show in these new songs."

Opting not to co-produce as it had on its last two albums—"Kick A Little" and "Greatest Hits"—Little Texss tapped DiNapoli and Grau, both of whom co-produced the last two albums. They also enlisted James Stroud, who had worked with the band during its early years. The album was recorded at Ardent Studios in Memphis, where the band utilized engineer John Hampton, known for his work with the Gin Blossoms.

To promote the new alhum, Warner Bros. plans to capitalize on the band's video-friendly past hy heavily involving CMT and TNN, especially during TNN's "Salute To Texas Week." Plans call for a contest awarding the winners a day on a houseboat with the band. There are also plans for a benefit to save a reef off the coast of Texas (the band members are avid scuba divers). Also the concert may become a TV special.

Saporiti says the lahel also plans posters, banners, and other point-of-purchase materials at retail along with trade advertising.

Little Texas is managed hy Square West Entertainment and hooked by Creative Artists Agency. According to Rushlow, the band plans to play select dates this spring and resume heavy touring in the fall. "We're trying to lay low and stay out of major markets so that this fall we can capitalize on the album being out and do a tour," he says. "We haven't toured major markets. By the time we go out this fall, it will be two years [since our last tour]."

Will Seals' departure to pursue a solo career or band's time off be detrimental to its future? They hope not. Rushlow says that the band members wish Seals all the best in his new endeavors, and that they don't feel a void. "We're higger and leaner and mesner and hadder than we've ever wanted to be right now, as is," he says.

While the band members are hoping the time off won't affect their place in the market, there is some concern among industry observers. John Kehoe, PD of WAVW Vero Beach, Fla., says competition is stiff at country radio. "Since then, there have probably been 300 other new artists come along," Kehoe says. "So some ground may have heen lost, hut there's a lot of name recognition too when you say Little Texas. We're still playing a lot of Little Texas music on our station."

"It will be interesting to see what country radio is going to do," says Jon Kerlikowske, manager of Tower Nashville. "But [the group] have a real loyal fan following, and that core audience is going to be thrilled that they have a new album out."

Howell and his bandmates are hoping country audiences are becoming more like pop and rock fans in that artists like Billy Joel and Don Henley wait a few years between releases, huilding demand. He says, "It's not about making [albums] year after year in a solid stream so people don't forget about you. That's a silly concept . . . I think from Clint Black to Little Texas to other artists, you're about to see artists taking time off."

"There is an awareness campaign on our part," Rushlow says, "to let people know what we're doing and that there's no such thing as being 'gone' as long as you're still creative and all together. And we are."



Emergency. Reprise artist Paul Brandt, who was a pediatric nurse before turning to country music, recently dropped in on the set of the TV show "ER" and visited, from left, nurses Haleh, Connie, Chuny, and Lydia.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

26 **455 ROCKET** (Irving, BMI/Cracklin', BMI/Bug, BMI) WBM
18 **ANOTHER YOU** (EMI April, ASCAP) HL
49 **BAD FOR US** (Square West, ASCAP/HDH, ASCAP/Foolish Hit, ASCAP/Howlin' Hits, ASCAP/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM
51 **BE HONEST** (Major Bob, ASCAP/Rio Bravo, BMI/Son Of Gila Monster, BMI/Shylane, BMI) WBM
18 **BETTER MAN, BETTER OFF** (Ensign, BMI/Shoot Straight, ASCAP) HL
53 **BREAKFAST IN BIRMINGHAM** (Old Desperados, ASCAP/N2 D, ASCAP/Brian's Dream, ASCAP/Willdawn, ASCAP/Balmur, ASCAP)
44 **CHANGE HER MIND** (Hamstein Cumberland, BMI/Larry Boone, BMI/BMG, ASCAP) WBM
37 **COLD OUTSIDE** (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL
33 **CRY ON THE SHOULDER OF THE ROAD** (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI) HL/WBM
45 **DADDY'S LITTLE GIRL** (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stan Webb, SESAC)
27 **DANK HORSE** (EMI April, ASCAP/Into Wishin', ASCAP/Metatune, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN) HL
12 **OON'T TAKE HER SHE'S ALL I GOT** (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exellorec, BMI)
72 **A DOZEN RED ROSES** (Major Bob, ASCAP/Poor Folks, BMI)
20 **EASE MY TROUBLED MIND** (Sony/ATV Tree, BMI/Moline Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic Diamond, ASCAP/Curb, ASCAP) HL/WBM
14 **EMOTIONAL GIRL** (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
39 **EVERYBODY KNOWS** (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM
10 **EVERYTHING I LOVE** (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
63 **FOREVER AND A DAY** (Mighty Nice, BMI/Laudersongs, BMI/W.B M., SESAC/Dyinda Jam, SESAC) HL/WBM
60 **A GIRL LIKE YOU** (Mike Curb, BMI/Longitude, BMI/Blue Desert, BMI/Curb, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP)
35 **A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)** (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/EMI Blackwood, BMI/Artthyme, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
22 **GOOD AS I WAS TO YOU** (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM
34 **HALF WAY UP** (Blackened, BMI) WBM
19 **HEARTBROKE EVERY DAY** (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM
31 **HERE'S YOUN SIGN (GET THE PICTURE)** (Twin Spurs, BMI/Shabloo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL
6 **HOLDIN'** (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM
52 **THE HOPECHEST SONG** (Coburn, BMI)
3 **HOW WAS I TO KNOW** (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL/WBM
56 **I'D LOVE YOU TO LOVE ME** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Rucking Bird, BMI/Thomahawk, BMI) WBM
23 **IF SNE DON'T LOVE YOU** (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM
68 **I MEANT TO DO THAT** (Pearmusic, BMI/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
30 **I MISS YOU A LITTLE** (Hot Hooks, BMI/JMM, BMI/Of, ASCAP)
41 **I NEED YOU** (Almo, ASCAP/Twin Creeks, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
67 **I ONLY GET THIS WAY WITH YOU** (MCA, ASCAP)
38 **I WANT TO BE YOUN GIRLFHIEND** (Why Walk, ASCAP)
74 **LET IT RAIN** (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP)
75 **THE LIGHT IN YOUN EYES** (Mota, ASCAP)
61 **LITTLE RAMONA (GONE NILLDILLY NUTS)** (Bobbex, BMI/Five Towers, BMI/Castle, BMI)
40 **LITTLE THINGS** (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL
55 **LONG TRAIL OF TEARS** (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Bantry Bay, BMI) HL
73 **LOVED TOO MUCH** (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI)
24 **A MAN THIS LONELY** (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL
11 **ME TOO** (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL
57 **NEVER AGAIN, AGAIN** (Melaco, BMI/Isham Ryle, BMI)
21 **ONE NIGHT AT A TIME** (EMI Blackwood, BMI/Colly Rogers, BMI/Son Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP)
66 **ONE NIGHT STAND** (Square West, ASCAP/Howlin' Hits, ASCAP/EMI April, ASCAP)
15 **ON THE VERGE** (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
42 **PLACES I'VE NEVER BEEN** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM
54 **POLITICS, HELIGION AND HER** (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM
29 **PRETTY LITTLE ADRIANA** (Benefit, BMI) WBM
7 **RUMOR HAS IT** (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
17 **RUNNING OUT OF REASONS TO RUN** (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
25 **SAD LOOKIN' MOON** (Maypop, BMI) WBM
47 **SAY YES** (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
4 **SHE ONEW A BROKEN HEART** (Log Rhythm, BMI)
62 **SHE SAID, HE HEARD** (Loyal Dutchess, ASCAP/Famous, ASCAP/New Don, ASCAP/New Hayes, ASCAP/Don Schlitz, ASCAP)
28 **SHE'S SURE TAKING IT WELL** (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM
2 **SHE'S TAKEN A SHINE** (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM
70 **SINGIN' THE BLUES** (Acuff-Rose, BMI)
32 **SITTIN' ON GO** (Warner-Tamerlane, BMI/Heilmsymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM
38 **SIX DAYS ON THE ROAD** (Southern Arts, BMI/Tune, BMI)
66 **SOMEBODY KNEW** (Button Willow, BMI/Acuff-Rose, BMI)
71 **STILL STANDING TALL** (Howlin' Hits, ASCAP/Square West, ASCAP/Hamstein Stroudavarious, ASCAP/Taguchi, ASCAP) WBM
64 **THAT'S HOW I GOT TO MEMPHIS** (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL
59 **THAT'S WHAT HAPPENS WHEN I HOLD YOU** (Purple Sun, SESAC/Ten Ten, SESAC/BMG, ASCAP) HL
43 **THAT WOMAN OF MINE** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL
9 **(THIS AIN'T) NO THINKIN' THING** (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark O., ASCAP) HL
40 **THIS IS YOUR BRAIN** (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM
8 **UNCHAINED MELODY** (Frank, ASCAP)
58 **THE USED TO BE'S** (Dixie Stars, ASCAP/Southern Days, ASCAP/CMI, ASCAP/Acuff-Rose, BMI)
65 **USE MINE** (EMI April, ASCAP/Love This Town, ASCAP/David Aaron, ASCAP)
1 **WE DANCED ANYWAY** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM
46 **WHATEVER COMES FIRST** (Rick Hall, ASCAP/Watertown, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Immaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM
13 **WHEN I CLOSE MY EYES** (Tom Collins, BMI/Murrah, BMI) WBM
8 **WHERE CORN DON'T GROW** (Tom Collins, BMI/Murrah, BMI) WBM
50 **WHY WOULD I SAY GOODBYE** (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Chris Waters, BMI)

Billboard® TOP COUNTRY ALBUMS™

MARCH 22, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) / TITLE	PEAK POSITION
1	1	1	4	★★★ No. 1/GREATEST GAINER★★★ LEANN RIMES CURB 77841/ (7.98 US, 7.98 CAN) — 4 WEEKS AT NO. 1 UNCHAINED MELODY/THE EARLY YEARS	1
2	2	2	35	**LEANN RIMES** ▲[1] CURB 77821 (10.98/15.98) — BLUE	1
3	3	3	27	**DEANA CARTER** ▲[2] CAPITOL NASHVILLE 37514 (10.98/15.98) — DID I SHAVE MY LEGS FOR THIS?	2
4	4	4	19	**ALAN JACKSON** ▲ ARISTA 18813 (10.98/16.98) — EVERYTHING I LOVE	1
5	5	6	47	**BROOKS & DUNN** ▲[3] ARISTA 18810 (10.98/15.98) — BORDERLINE	1
6	8	16	8	**BILL ENGVALL** WARNER BROS. 46263 (10.98/16.98) — HERE'S YOUR SIGN	6
7	7	7	24	**CLINT BLACK** ▲ RCA 66671 (10.98/16.98) — THE GREATEST HITS	2
8	6	5	21	**KEVIN SHARP** ● ⓘ ASYLUM 61930/EE (10.98/15.98) — MEASURE OF A MAN	4
9	11	10	37	**TRACE ADKINS** ● CAPITOL NASHVILLE 37222 (10.98/15.98) — DREAMIN' OUT LOUD	9
10	9	9	109	**SHANIA TWAIN** ▲[4] MERCURY NASHVILLE 532886 (10.98 EQ/16.98) — THE WOMAN IN ME	1
11	10	8	45	**MINDY MCCREADY** ▲ BNA 66806/RCA (9.98/15.98) — TEN THOUSAND ANGELS	5
12	12	11	18	**REBA MCENTIRE** ▲ MCA 11500 (10.98/15.98) — WHAT IF IT'S YOU	1
13	13	13	20	**TRACY BYRD** MCA 11485 (10.98/16.98) — BIG LOVE	13
14	15	17	37	**KENNY CHESNEY** BNA 66908/RCA (10.98/15.98) — ME AND YOU	14
15	16	14	18	**TERRI CLARK** ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98) — JUST THE SAME	10
16	17	15	72	**ALAN JACKSON** ▲ ARISTA 18801 (10.98/16.98) — THE GREATEST HITS COLLECTION	1
17	14	12	46	**GEORGE STRAIT** ▲ MCA 11428 (10.98/16.98) — BLUE CLEAR SKY	1
18	19	19	24	**MICHAEL MONTGOMERY** ● ATLANTIC 82947/AG (10.98/15.98) — WHAT I DO THE BEST	5
19	20	24	5	**KATHY MATTEA** MERCURY NASHVILLE 532899 (10.98 EQ/16.98) — LOVE TRAVELS	19
20	22	25	81	**COLLIN RAYE** ▲ EPIC 67033/SONY (10.98 EQ/15.98) — I THINK ABOUT YOU	5
21	18	22	41	**VINCE GILL** ● MCA 11422 (10.98/16.98) — HIGH LONESOME SOUND	3
22	30	31	20	**DAVID KERSH** CURB 77848 (10.98/15.98) — GOODNIGHT SWEETHEART	22
23	21	18	80	**FAITH HILL** ▲ WARNER BROS. 45672 (10.98/16.98) — IT MATTERS TO ME	4
24	31	37	35	**CLEDUS "T." JUDD** RAZOR & TIE 2825 (10.98/16.98) — I STOLED THIS RECORD	24
25	23	23	28	**TRAVIS TRITT** WARNER BROS. 46304 (10.98/16.98) — THE RESTLESS KIND	7
26	24	20	56	**BRYAN WHITE** ▲ ASYLUM 61890/EE (10.98/15.98) — BETWEEN NOW AND FOREVER	7
27	29	29	59	**PATTY LOVELESS** ● EPIC 67269/SONY (10.98 EQ/15.98) — THE TROUBLE WITH THE TRUTH	10
28	26	26	25	**VARIOUS ARTISTS** WALT DISNEY 60952 (10.98/16.98) — THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
29	25	21	16	**MARK CHESNUTT** DECCA 11529/MCA (10.98/16.98) — GREATEST HITS	18
30	32	30	46	**TOBY KEITH** ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98) — BLUE MOON	6
31	35	38	26	**LORRIE MORGAN** BNA 66847/RCA (10.98/15.98) — GREATER NEED	8
32	34	34	64	**GARTH BROOKS** ▲ CAPITOL NASHVILLE 30000 (10.98/15.98) — FRESH HORSES	1
33	28	27	20	**MARY CHAPIN CARPENTER** ● COLUMBIA 67751/SONY (10.98 EQ/15.98) — A PLACE IN THE WORLD	3
34	27	28	44	**SAMMY KERSHAW** MERCURY NASHVILLE 529813 (10.98 EQ/17.98) — POLITICS, RELIGION AND HER	17
35	36	45	25	**BR5-49** ARISTA 18819 (10.98/15.98) — BR5-49	33
36	33	46	38	**LYLE LOVETT** CURB 11405/MCA (10.98/16.98) — THE ROAD TO ENSENADA	4
37	36	35	59	**TRACY LAWRENCE** ▲ ATLANTIC 82666/AG (10.98/15.98) — TIME MARCHES ON	4
38	40	41	78	**ALABAMA** ▲[5] WARNER BROS. 46031 (10.98/16.98) — GREATEST HITS — FROM THE BEGINNING	3
39	39	39	68	**VINCE GILL** ▲ MCA 11394 (10.98/16.98) — SOUVENIRS	3
40	37	33	74	**GARY ALLAN** DECCA 11482/MCA (10.98/15.98) — USED HEART FOR SALE	20
41	41	40	77	**TIM MCGRAW** ▲ CURB 77800 (10.98/16.98) — ALL I WANT	1
42	46	42	25	**JOHN BERRY** CAPITOL NASHVILLE 35464 (10.98/15.98) — FACES	9
43	42	36	39	**PAUL BRANDT** REPRISE 46182/WARNER BROS. (10.98/16.98) — CALM BEFORE THE STORM	14
44	47	—	2	**BRADY SEALS** REPRISE 46259/WARNER BROS. (10.98/16.98) — THE TRUTH	44
45	44	35	28	**JEFF FIXDWORTHY** ● WARNER BROS. 46781 (10.98/15.98) — CRANK IT UP — THE MUSIC ALBUM	3
46	45	44	28	**TRISHA YEARWOOD** MCA 11477 (10.98/16.98) — EVERYBODY KNOWS	6
47	48	43	30	**TY HERNDON** EPIC 67545/SONY (10.98 EQ/15.98) — LIVING IN A MOMENT	6
48	49	48	56	**RICOCHET** ● COLUMBIA 67233/SONY (10.98 EQ/15.98) — RICOCHET	14
49	50	47	78	**GEORGE STRAIT** ▲[6] MCA 11263 (29.98/49.98) — STRAIT OUT OF THE BOX	9
50	51	49	35	**ALABAMA** RCA 66848 (4.98/9.98) — SUPER HITS	49
51	43	71	53	**WYNONNA** ▲ CURB 11390/MCA (10.98/16.98) — REVELATIONS	2
52	52	51	23	**RICK TREVINO** COLUMBIA 67452/SONY (10.98 EQ/15.98) — LEARNING AS YOU GO	17
53	NEW▶		1	★★★ HOT SHOT DEBUT ★★★ KIM RICHEY MERCURY NASHVILLE 534295-110 98 (7.98 EQ/16.98) — BITTER SWEET	53
54	54	52	86	**JEFF FOXWORTHY** ▲[7] WARNER BROS. 45856 (10.98/16.98) — GAMES REDNECKS PLAY	2
55	55	54	83	**TERRI CLARK** ● MERCURY NASHVILLE 529691 (10.98 EQ/16.98) — TERRI CLARK	13
56	56	56	54	**LONESTAR** ● BNA 66642/RCA (9.98/15.98) — LONESTAR	11
57	59	57	101	**JOHN MICHAEL MONTGOMERY** ▲[8] ATLANTIC 82724/AG (10.98/15.98) — JOHN MICHAEL MONTGOMERY	1
58	53	50	18	**JOHNNY CASH** AMERICAN 43097/WARNER BROS. (10.98/15.98) — UNCHAINED	26
59	58	61	74	**LORRIE MORGAN** BNA 66508/RCA (10.98/16.98) — GREATEST HITS	5
60	57	55	59	**MARTINA MCBRIDE** ● RCA 66509 (9.98/15.98) — WILD ANGELS	17
61	61	63	16	**JERRY GARCIA & DAVID GRISMAN** ACOUSTIC DISC 21 (17.98 CD) — SHADY GROVE	19
62	74	—	2	★★★ PACESETTER ★★★ **VARIOUS ARTISTS** ARISTA 18851 (10.98/15.98) — PEACE IN THE VALLEY	62
63	63	59	14	**JOHN ANDERSON** BNA 66982/RCA (10.98/16.98) — GREATEST HITS	56
64	60	64	66	**THE MAVERICKS** ● MCA 11257* (10.98/15.98) — MUSIC FOR ALL OCCASIONS	9
65	71	69	10	**CRYSTAL BERNARD** RIVER NORTH 161207 (10.98/15.98) — THE GIRL NEXT DOOR	59
66	62	60	65	**CLAY WALKER** ▲ GIANT 24640/WARNER BROS. (10.98/15.98) — HYPNOTIZE THE MOON	10
67	65	—	20	**BILLY RAY CYRUS** MERCURY NASHVILLE 532829 (10.98 EQ/16.98) — TRAIL OF FEARS	20
68	69	65	46	**JO DEE MESSINA** CURB 77820 (10.98/15.98) — JO DEE MESSINA	22
69	66	67	34	**SAMMY KERSHAW** MERCURY NASHVILLE 528536 (10.98 EQ/16.98) — THE HITS CHAPTER I	19
70	68	68	56	**LITTLE TEXAS** ● WARNER BROS. 46017 (10.98/15.98) — GREATEST HITS	17
71	70	62	38	**NEAL MCCOY** ATLANTIC 82907/AG (10.98/15.98) — NEAL MCCOY	7
72	NEW▶		1	**MILA MASON** ATLANTIC 82823/AG (10.98/15.98) — THAT'S ENOUGH OF THAT	72
73	67	58	37	**JAMES BONAMY** EPIC 67069/SONY (10.98 EQ/15.98) — WHAT I LIVE TO DO	16
74	64	53	12	**VARIOUS ARTISTS** EMI-CAPITOL 51543 (10.98/16.98) — THE LUV COLLECTION: REAL LUV	47
75	75	75	35	**DIAMOND RIO** ● ARISTA 18812 (10.98/15.98) — IV	14

○ Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ⓘ indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

MARCH 22, 1997

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) / TITLE	TOTAL CHART WEEKS
1	1	**GARTH BROOKS** ▲[6] CAPITOL NASHVILLE 29619 (30.98/35.98) — 7 weeks at No. 1 — THE HITS	117
2	1	**VINCE GILL** ▲[3] MCA 11047 (10.98/15.98) — WHEN LOVE FINDS YOU	144
3	1	**CHARLIE DANIELS** ● EPIC 64182/SONY (9.98 EQ/9.98) — SUPER HITS	121
4	8	**GEORGE STRAIT** ▲[7] MCA 10661 (10.98/15.98) — PURE COUNTRY (SOUNDTRACK)	234
5	4	**PATSY CLINE** ▲ MCA 12* (7.98/12.98) — 12 GREATEST HITS	520
6	8	**HANK WILLIAMS, JR.** ▲ CURB 77638 (5.98/9.98) — GREATEST HITS, VOL. 1	140
7	8	**TIM MCGRAW** ▲[2] CURB 77867 (9.98/15.98) — NOT A MOMENT TOO SOON	155
8	5	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5.98 EQ/9.98) — SUPER HITS	136
9	70	**ALABAMA** ▲ RCA 66610 (10.98/15.98) — GREATEST HITS VOL. III	117
10	11	**TRACY BYRD** ▲ MCA 10991 (10.98/15.98) — NO ORDINARY MAN	144
11	12	**REBA MCENTIRE** ▲ MCA 10905 (10.98/15.98) — GREATEST HITS VOLUME TWO	180
12	13	**ALISON KRAUSS & ⓘ** ROUNDER 0325* (9.98/15.98) — NOW THAT I'VE FOUND YOU: A COLLECTION	109
13	13	**BROOKS & DUNN** ▲[2] ARISTA 18658 (9.98/15.98) — BRAND NEW MAN	290

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units. Most multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ⓘ indicates past Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Hot Latin Tracks™

Broadcast Data Systems

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. '96 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL/DISTRIBUTING LABEL	TITLE / PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	1	1	8	ENRIQUE IGLESIAS FONOVISA — 8 weeks at No. 1	ENAMORADO POR PRIMERA VEZ R.PEREZ BOTIJA (E.IGLESIAS)
2	2	2	9	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J.CARRILLO (MASSIAS)
(3)	6	—	2	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE A.ANGEL ALBA (J.V.FLORES)
4	4	5	4	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J.GUADALUPE ESPARZA)
5	3	4	15	GRUPO MOJADO FONOVISA	PIENSA EN MI L.LOZANO (D.MAIO,Z.RIBEIRO,M.SOARES)
6	7	7	9	LUIS MIGUEL WEA LATINA	QUE TU TE VAS L.MIGUEL,K.CIBRIAN (E.CESPEDES)
7	5	3	16	MARCO ANTONIO SOLIS FONOVISA	ASI COMO TE CONOCI M.A.SOLIS (M.A.SOLIS)
(8)	8	9	9	RICKY MARTIN SONY	◆ VOLVERAS K.C.PORTER,J.BLAKE (J.BLAKE,K.C.PORTER,L.GOMEZ ESCOLAR)
(9)	14	—	8	LOS TIGRES DEL NORTE FONOVISA	MI SANGRE PRISIONERA E.A.HERNANDEZ (E.VALENCIA)
10	8	8	18	LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (J.MEJIA AVANTE)
11	10	8	7	LOS MISMOS EMI LATIN	◆ SE FUE MI PALOMA LOS MISMOS (M.E.CASTRO)
(12)	11	16	6	CHAYANNE SONY	◆ VOLVER A NACER ESTEFANO (ESTEFANO,X ZAPATA)
(13)	11	16	8	FITO OLIVARES EMI LATIN	WINNONA R.OLIVARES (R.OLIVARES)
(14)	16	16	8	EMMANUEL POLYGRAM LATINO	MI MUJER M.ALEJANDRO (M.ALEJANDRO)
15	11	16	8	AMANDA MIGUEL KAREN/POLYGRAM LATINO	MEDIA HORA D.VERDAGUER (G.SALVATORI,E.BUFFA,A.PIGNATTI,ANAHI)
16	11	16	8	LOS TIRANOS DEL NORTE SONY	CHAROLA DE PLATA J.MARTINEZ (L.PEREZ)
(17)	19	17	20	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S.LOPEZ (VALENZI)
(18)	11	16	8	EDNITA NAZARIO EMI LATIN	◆ DESEARIA E.NAZARIO,K.C.PORTER (M.FLORES)
19	16	15	8	GILBERTO SANTA ROSA SONY	YO NO TE PIDO J.LUGO,G.SANTA ROSA (J.L.PILOTO)
(20)	NEW▶		1	LORENZO ANTONIO FONOVISA	◆ EL NO TE QUIERE T.MORRIE (T.MORRIE)
(21)	25	—	2	FEY SONY	AZUCAR AMARGO M.ADLANEDO,D.BORADONI (M.ADLANEDO,D.BORADONI)

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SONY — YO NO TE PIDO	PRODUCTORA — PIENSA EN MI	
12 EMMANUEL POLYGRAM LATINO — MI MUJER	12 SANED EMI LATIN — CUANDO TU TE FUISTE	12 MICHAEL SALGADO JOEY — PALOMITA BLANCA
13 ROXETTE EMI LATIN — UN DIA SIN TI	13 DOMINGO QUINONES RMM — LO RECONOZCO	13 BOBBY PULIDO EMI LATIN — SE MURIO DE AMOR
14 JON SECADA SBK/EMI — AMANDOLO	14 LA MAKINA J&N/SONY — CORAZON DE OTRO	14 LORENZO ANTONIO FONOVISA — EL NO TE QUIERE
15 KABAH POLYGRAM LATINO — LA CALLE DE LAS SIRENAS	15 GRUPO KARIS COMBO — POR AMOR	15 INTOCABLE EMI LATIN — Y TODO PARA QUE

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

Latin Notas™



by John Lannert

ARISTA/LATIN'S COALITION: In a bid to expand its profile in the U.S. Latino market, Arista/Latin has signed a distribution/promotion pact with BMG U.S. Latin.

Under the deal, BMG will distribute Arista/Latin product in independent Latino retail outlets in the U.S. and Puerto Rico, except in Texas, where Southwest Wholesalers and Rangel Distribution will remain Arista/Latin's distributors for indie Latino accounts.

BMG's domestic distribution company will continue to distribute Arista/Latin—as well as BMG U.S. Latin—in U.S. retail chains.

In addition, BMG will handle all radio promotion of Arista/Latin acts outside of Texas and the Southwest.

The accord between Arista/Latin and BMG takes effect March 25 with "Canta Conmigo," the third release by Arista/Latin Tejano act **La Diferenzia**. Arista/Latin takes its first step into the pop arena with **Angélica**, a pop songstress who landed a top 30 Anglo hit in 1991 with a cover of **Rosie & the Originals'** 1961 anthem "Angel Baby." Her self-titled label premiere is due to drop April 15.

Arista/Latin's second pop release, an eponymous disc by former **Menudo** singer **Rubén Gómez**, is slated to ship May 20.

Arista/Latin VP/GM **Cameron Randle** describes his company's partnership with BMG as a "coalition approach to the presentation of our product."

"We initially came into the market with the intention of concentrating pretty much on Tejano music. In our search for stellar Tejano talent, we ended up finding artists that we thought were really of a national caliber in genres that extend beyond Tejano, such as Angélica García and Rubén Gómez.

"The only detriment in approaching that broader Latin pop market," he adds, "is that we simply did not have the infrastructure at Arista/Latin to be able to work Latin pop and regional Mexican [music] without some sort of reliance on an existing entity. That existing entity is BMG U.S. Latin. There is an enormous network of mom-and-pops, and our presence will be felt there. [In addition] we will have a stronger radio presence.

"This deal is the culmination of two years' worth of progressive discussions with BMG U.S. Latin. And this deal was made possible by [BMG managing director] **Francisco Villanueva**, who has been proactive from day one in not only being receptive to the idea of a coalition like this, but also in actually generating the discussion and moving things forward."

Says Villanueva, "Arista is one of the premier labels of BMG, and they now are making a serious incursion into the Latin market. We are partners in this venture, and we will tailor the promotion and distribution campaigns to the type of artists we are working with."

Villanueva says that BMG will more or less share expenses and revenue with Arista/Latin.

Randle says that Arista's new thrust does not mean the label is de-emphasizing Tejano acts, but that "we would be remiss not to address the Latin pop market because, as viable as the Tejano market is and continues to be, Latin pop is even more so because of the greater numbers."

Concurrent with the Arista/Latin pact with BMG, according to Randle, is the promotion of **Joe Treviño** from manager of promotion and artist development to director of promotion and artist development. Other key executives in Arista/Latin's transition, adds Randle, are **Paulina Pérez**, manager of sales and marketing, and **Cary Prince**, manager of media.

CD EXPO RETURNS: CD Expo 97, the follow-up to the wildly successful CD Expo 96, is slated to run July 29-Aug. 3 at the Riocentro Pavillion near Rio de Janeiro,

(Continued on next page)

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
37	AMANDOLO (TOO LATE, TOO SOON) (Flyte Tyme, ASCAP/FIPP, BMI/EMI, BMI)
23	ANDO QUE ME LLEVA (Rightsongs, BMI)
7	ASI COMO TE CONOCI (Crisma, SESAC)
35	AY, AMOR (EMI April, ASCAP/Fonomusic, SESAC)
21	AZUCAR AMARGO (Copyright Control)
16	CHAROLA DE PLATA (De Luna, BMI)
10	COMO TE VOY A OLVIDAR (Copyright Control)
40	CORAZON (Copyright Control)
18	DESEARIA (Insigma-Famous)
20	EL NO TE QUIERE (Striking, BMI)
30	EL PRINCIPE (Sony Music, ASCAP)
1	ENAMORADO POR PRIMERA VEZ (Fonomusic, SESAC)
34	ESCUCHA A TU CORAZOR (Copyright Control)
2	JUGUETE (Copyright Control)
29	LLORARE (Warner Chappell, BMI)
33	LLORAR POR TI (Albersan)
28	LOS RONBRES NO OEBEN LLORAR (Fermata, ASCAP)
15	MEDIA HORA (ORA E POI) (Karen/Anahi Magic, ASCAP)
14	MI MUJER (Copyright Control)
5	MI SANGRE PRISIONERA (TN Ediciones, BMI)
36	NO PUOE ENAMORARME MAS (TN Ediciones, BMI)
38	NUBE VIAJERA (Copyright Control)
17	PALOMITA BLANCA (Zomba Golden Sands, ASCAP)
8	PIENSA EN MI (Copyright Control)
32	POTPOURRI OE QUIQUE (Unimusica, ASCAP/Fonomusic, SESAC)
39	A QUE TE PEGO MI MANIA (Copyright Control)
6	QUE TU TE VAS (Copyright Control)
4	QUIEN PIEROE MAS (Vander, ASCAP)
24	RICO (Famous, ASCAP/Insignia, ASCAP)
11	SE FUE MI PALOMA (Copyright Control)
22	SE MURIO DE AMOR (Zomba Golden Sands, ASCAP)
27	SE QUIERE SE MATA (Sony Discos, ASCAP)
31	SUSPIRAR (Solmar)
26	VIVIR LA VIDA (Balsa Sound)
12	VOLVER A NACER (FIPP, BMI/Mercurio Songs)
9	VOLVERAS (Copyright Control)
13	WINNORA (Sabrosura)
3	YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)
19	YO NO TE PIDO (Copyright Control)
25	Y TODO PARA QUE (Copyright Control)

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NOTAS

(Continued from preceding page)

Brazil. The conference will feature industry panels, showcases, and exposition stands, and is open to the public.

STATESIDE BRIEFS: CMT has signed a distribution deal with Mexican cable association Productora Y Comercializadora De Televisión S.A. De C.V. (PCTV). Under terms of the deal, PCTV will market and distribute CMT to its 94 affiliates, which have a subscription base of 1.2 million homes.

Latino music fans unable to find their favorite grooves on the radio might want to tap into LatinoMix, a World Wide Web site featuring a broad array of genres, including merengue, rock, reggae, and Tejano. Computer company JAD Enterprises and marketing firm Millenium Services established LatinoMix not only as a music source, but also as a promotion and marketing vehicle for Latino music. LatinoMix can be accessed at http://latinomix.com.

Herb Alpert, this year's El Premio Billboard honoree at Billboard's fourth annual Latin Music Awards April 30, has caught Kentucky Derby fever. On March 2, gray 3-year-old colt Funontherun, which he owns with his brother **Dave**, won an important Derby prep race at Santa Anita Park in Arcadia, Calif. Funontherun's next race is scheduled for April 5 at Santa Anita.

ARGENTINA NOTAS: **CAE**, formerly the lead singer of **Bravo**, a soft metal act that was popular in the late '80s, is set to release a solo disc in May on Sony Argentina. Among the tracks featured on the album is "Para Vivir Un Dulce Amor," the winning song he performed (as **Carlos Elias**) at the Viña Del Mar song festival.

Respected guitarist **Gabriel Carámbula**, whose credits include tour dates with **Fito Páez** and an album collaboration with **Fabiana Cantilo**, has inked a deal with Warner Argentina. Carámbula is scheduled to record his label bow in April with producer **Nigel Walker**.

"Ponto Al Viento," the Sony debut by 16-year-old Argentine folk star **Soledad**, has gone gold (30,000 units sold).

Producer **Fabián Ross**, a pioneer of '60s Argentine rock who left for New York in the '70s to work for Fania Records, has launched his own imprint, Parking Records Entertainment. Sony will bandle distribution for the label, whose first release was by **Tiempo De Rock De Barrio**, a rock act fronted by guitarist **Marcos Novals**. Upcoming product to be released include albums by balladeer **Juano** (April) and pop/tropical chanteuse **Lorena** (June).

PolyGram pop duo **Pimpinela** filmed the clip to its forthcoming single "Cuídala" with Argentina's legendary actress **Libertad Lamarque**. The track is featured on the duo's next album, "Pasiones," due this month.

MEXICO NOTAS: Epic/Sony superstar **Gloria Estefan** played to more than 60,000 fans Feb. 15 at Mexico City's Guillermo Cañedo Stadium. Televisa is preparing a TV special based on the concert to be broadcast this month. In addition, concert footage will be included in the forthcoming "Destiny Tour" home video.

The profile of RAC Producciones continues to expand as the Mexico City concert promoter picks up more and more shows by such artists as Estefan and Sony Mexico idol **Alejandro Fernández**. RAC's growth appears to be at the expense of OCESA Presents, also based in Mexico City. OCESA booked a February concert for PolyGram Mexico's **Pedro Fernández**, but when a sponsor failed to appear, the *ranchero* star decided to cancel.

RAC's enormous competitive advantage, of course, is that the company is owned by Grupo Televisa. Recording artists working with RAC have the opportunity to do promos and interviews with other Televisa media properties.

Confirmed recording artists for Festival Acapulco '97, slated to run May 11-18 this year, are Sony's **Julio Iglesias**, **Ricky Martin**, and **Rosario**; Warner's **Café Tacuba**; and Max/PolyGram's **Rebeca**, a fast-rising Spanish pop singer whose self-titled debut album is receiving a major push from the label.

CHART NOTES: As **Enrique Iglesias'** "Enamorada Por Primera Vez" (Fonovisa) rests comfortably atop Hot Latin Tracks for the eighth consecutive week, there are a couple of interesting developments on the pop subchart. **Spice Girls'** runaway pop smash "Wannabe" (Virgin) has been camping on that chart for six weeks. Spice Girls and **Selena** are the only two acts to reach a Billboard Latin radio chart with an English-language single. In addition, **Roxette** has been entrenched on the pop chart for seven weeks with "Un Día Sin Tí" (EMI Latin). It is the Swedish pop duo's first Latino radio chart entry.

Although The Billboard Latin 50 does not publish this issue, look for "La Última Huella" (Fonovisa), the farewell disc by beloved Mexican *grupo* **Bronco**, to crash the top 10 of that chart next issue. The band's mariachi ballad smash "Quién Pierde Más" remains parked at No. 4 this issue on Hot Latin Tracks.

Elsewhere, RMM salsa diva **India** landed her third No. 1 dance hit in the March 1 issue, when "Runaway" (Giant Step/Blue Thumb/GRP) topped Billboard's Hot Dance Music/Club Play chart. India cut the track with **Nuyorican Soul**.

Two weeks ago, PolyGram Latino singer/songwriter **Soraya** entered Germany's album chart at No. 5 with "On Nights Like This," the English-language counterpart to her 1996 hit debut, "En Esta Noche."

In Argentina, Iglesias' "Vivir" was ranked as the top-selling title last month, according to record industry trade group CAPIF.

U2's just-released "Pop" album (Island) is expected to make chart noise in Latin America, thanks to a massive multimedia push by PolyGram. The superstar quartet is slated to kick off a Latin American tour Dec. 2 in Mexico City.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Marcelo Fernández Bitar in Buenos Aires.



Viña's Distinguished Trio. Rafael Gil, president and regional director, EMI South America, center, shows his love for Virgin Spain recording artist Nacho Cano, left, and EMI Mexico recording artist Thalia, right. The threesome was attending the Viña del Mar Song Festival, which ran Feb. 19-24 at the seaside resort of Viña del Mar, Chile.

Billboard. **MARCH 22, 1997**

Top New Age Albums™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	6	**PICTURE THIS** WINDHAM HILL 11211 — 6 weeks at No. 1	JIM BRICKMAN
(2)	NEW▶		**AVALON** GTSP 537112	JOHN TESH
3	2	66	**THE MEMORY OF TREES** ▲² REPRISE 46106/WARNER BROS.	ENYA
4	3	25	**LINUS & LUCY - THE MUSIC OF VINCE GUARALDI** ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
5	4	98	**BY HEART** WINDHAM HILL 11164 HS	JIM BRICKMAN
(6)	5	2	**GYPSY PASSION NEW FLAMENCO** NARADA 63931	VARIOUS ARTISTS
(7)	10	27	**SACRED SPIRITS** VIRGIN 40352	SACRED SPIRITS
8	6	40	**SANCTUARY: 20 YEARS OF WINDHAM HILL** WINDHAM HILL 11180	VARIOUS ARTISTS
9	7	6	**OCEANIC** ATLANTIC 82953/AG	VANGELIS
10	9	45	**SONGS FROM A SECRET GARDEN** PHILIPS 524230	SECRET GARDEN
11	8	24	**GRAVITY** NARADA 63037 HS	JESSE COOK
12	12	5	**GUITARISMA** HIGHER OCTAVE 7098	VARIOUS ARTISTS
13	11	3	**CHRYSALIS** REAL MUSIC 8800	2002
(14)	17	13	**IN THE ENCHANTED GARDEN** REAL MUSIC 2525	KEVIN KERN
15	14	16	**ETERNITY - A ROMANTIC COLLECTION** REAL MUSIC 3214	VARIDUS ARTISTS
(16)	RE-ENTRY		**LIVE AT RED ROCKS (COLLECTORS EDITION)** GTSP 531865	JOHN TESH
17	15	20	**ORACLE** WINDHAM HILL 11196	MICHAEL HEDGES
18	16	20	**RETURN OF THE GUARDIANS** NARADA 64011	DAVID ARKENSTONE
19	19	52	**OPIUM** EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
20	18	10	**CONVERGENCE** NARADA 64012	DAVID LANZ & DAVID ARKENSTONE
21	24	71	**VIVA!** EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
22	20	37	**THE CELESTINE PROPHECY - A MUSICAL VOYAGE** PRIORITY 50571	CHRISTOPHER FRANKE
23	21	46	**SACRED ROAD** NARADA 64010 HS	DAVID LANZ
24	23	2	**THE BEST OF CUSCO** HIGHER OCTAVE 7100	CUSCO
25	13	8	**FINGERDANCE** NARADA 61058	BILLY MCLAUGHLIN

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.



NEW AGE

THE BILLBOARD SPOTLIGHT



WHAT A CONCEPT

ARTIST ANONYMITY MAY BE A NEW AGE THEME, AS COMPILATIONS AND MOOD MUSIC TAKE PRECEDENCE

BY JOHN DILIBERTO

"Ya gotta have a gimmick" is the motto of the old-style star-making huckster—and in the music called New Age, now more than ever. As artists and labels gear up for the millennium, it seems concepts that go beyond impressive packaging are as important as musicians. Pick the right theme, and you can sell mid-six figures on a release. That seems to be the lesson from recordings like the "Celtic Twilight" series from Hearts Of Space, the "Music Of National Parks" series from Real Music and a stream of concept collections from Narada and Windham Hill.



It was William Ackerman, the founder of Windham Hill Records, who arguably started the trend with the Windham Hill samplers. Ackerman says the plan was modest. "It was originally a promotional vehicle. When they sold in the hundreds of thousands, that was a tip-off," he recalls.

Although the early releases weren't conceptually based, Windham Hill had such a cohesive sound that they worked. The label samplers were followed by guitar, synthesizer and piano collections, and those evolved into the "Winter Solstice" recordings and the "Celtic Christmas" albums. By the time Ackerman left the label in 1992, Windham Hill was releasing the classical collections performed by contemporary instrumentalists.

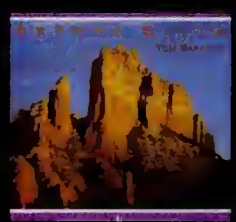
KEEPING A LOW PROFILE

Ackerman is continuing that trend with his new label, Imaginary Road, distributed by PolyGram. "A Different Mozart" features contemporary artists rendering the classical master's themes, and "The Song Of Angels" is a collection of medieval chants. The latter is performed by Schola Cantorum, but the packaging focuses on the concept more than the group. "The Schola Cantorum is one of the most phenomenal vocal groups on earth," exudes Ackerman, who admits, "We need to lead the buyer to water."

"It's an easier way to market and has a bigger retail effort," claims Jeff Payne, national sales director for Real Music. The label's "Music Of National Parks" series has four titles, including Nicholas Gunn's "Music Of The Grand Canyon" and Mars Lasar's "Music Of Olympic National Park." All of the recordings have sold into the low-six-figure range, according to Payne.

"It has to do with perceived risk," observes Stephen Hill, president of Hearts Of Space. "From a listener's point of view, a compilation based on a concept they are already familiar with is a safer buying choice."

Narada has succeeded with collections like "Celtic Odyssey" and "Guitar Fingerstyle," but even its artist recordings have strong themes, such as David Arkenstone's recent "Return Of The Guardians," based on a story by fantasy author Mercedes Lackey. "Every record should have a concept," states Narada CEO Wesley Van Linda. "We try to extend the voice of the artist beyond the music."



"It's getting tougher and tougher to make the long-term commitment of breaking new artists," notes Ackerman. "But that's my history and legacy, and that's what I plan to do." To that end, he's also releasing "Sticks & Stones" by young guitar slinger Rob Eberhard Young.

For two other Windham Hill refugees, Robert Duskis and Pat Berry, compilations are a way of bringing different musicians together. They launched their PolyGram-distributed Six Degrees label last fall with "Festival Of Light," a collection of music for Hanukkah whose artistic breadth might best be described as "catholic."

"We're really interested in the idea of genre-defying projects that break down barriers," says Duskis. "'Festival Of Light' had jazz people like John Zorn and Don Byron, David Torn and Glen Velez on a track with Mark Cohn, and Byron with Jane Siberry—it's very exciting to have those worlds meet." Six Degrees will continue on this path with a release called "Heritage," featuring new arrangements of Americana folk tunes produced by Darol Anger.

ANONYMOUS AMBIENCE

One might start wondering if the artist is becoming an adjunct to the concept and the packaging. Certainly, many genres already thrive on anonymity. Ambient and techno musicians try to remove personality from the equation completely, placing the emphasis on the music, not the personality.

In modern instrumental music, however, it's less a cultural statement than a marketing concern. American Gramaphone has been wildly successful marketing its "Daypart" CDs packaged with coffee, bubble bath and barbecue sauce. Add in videos and other multi-purposing tie-ins, and the artist becomes secondary to the mood. It takes a detective to find the composers and musicians behind the JVC albums "Marine Stream: The Pacific Ocean" and "Etoile: Summer Fantasy" and the Wind label's "Chinese Feng-Shui Music" series.

Continued on page 46



ALTERNATIVE RETAIL

New Age Is More Than Welcome In Specialty Stores, Where The Genre Racks Up Most Of Its Sales

BY CATHERINE APPLEFELD OLSON

It cut its teeth in alternative retail outlets and now, more than 20 years later, new age music continues to receive its strongest support outside the traditional music market.

"The field really began in the alternative retail sector," says Steve Halpem, president of Inner Peace Music and co-chairman of the National Association of Independent Record Distributors' new age special-interest group. "These are the stores where the groundswell began, and then the mainstream record stores started paying attention."

IF YOU PLAY IT, THEY WILL BUY

Pundits provide a laundry list of reasons for the popularity of new age music: aging baby boomers looking to keep their music collections diverse, an increasingly stressed-out society seeking calm in their daily lives. The reason most state for the success of the genre in nature-oriented stores, new age gift shops, specialty catalogs and the like are those retailers' willingness to let consumers hear the music. The rest, they say, takes care of itself.

"Right now, the average new age record label is experiencing 80% of its core sales in the alternative market," says PJ Birosik, president of Musik International, a firm that markets new age and world music both to mainstream and alternative accounts. "The alternative store personnel tend to be better-informed about the product lines and better able to meet consumer needs by directing them to a specific title appropriate to their interest."

Independent label Sequoia Records bests even those numbers, attributing 90% of its total sales to alternative retailers. "They display their music much better than similar stores and have salespeople who will help you find what you want to hear," says label president Steve Gordon. "But the most important aspect is that they know how to buy the right music. The people who make those decisions are on the ball."

Admittedly, one of the reasons alternative accounts do so well with new age is their narrow focus on one or two genres, rather than wrangling with everything from rock to rap to Rachmaninoff, like most music stores. "If you are in the new age music genre, the best retailers for you are going to be the Nature Company and like-minded stores," says Hyacin Rosser-Wolff, chief operations officer at Inner Peace Music.



Natural Wonders

Indeed, the Nature Company's role as a destination for new age enthusiasts is no accident. Music that broadly fits the new age category currently makes up 50% of the 113-store, Discovery Communications–owned chain's music inventory, according to Nature Company audio-visual buyer Sara Curran. Curran notes that percentage has been growing each year, as various trends within the genre come to the fore. "Celtic has been really big, and right now we are starting to see a lot of flamenco and salsa influences," she says. "That seems to be the next thing."

About a quarter of the Nature Company locations have listening stations, and store browsers are encouraged to sample away. "Our associates are very knowledgeable about the music and try to be helpful and make suggestions and let customers listen to basically whatever they want," Curran says. "We want them to go home and know they bought an album based on more than one track."

That philosophy stands in marked contrast to the reception many new age label executives say they receive at traditional music stores. "We tried to get a listening post in Tower, and they said they only take music with a beat," says Halpem. "The difference with alternative stores is they transcend the tyranny of beat."

Also helping to propel sales at the Nature Company among the core new age audience of 30-to-45-year-olds, as well as a younger audience, are creative in-store promotions. This month, for example, the chain instituted "Celtic Month," complete with in-store POP materials about the category and featured artists. April will see a promotion tied in with Mother's Day, and May will see a similar Father's Day new age tie-in, Curran says.

Natural Wonders, a specialty gift chain with 151 stores, also is all smiles about new age and Celtic music, with about 50% of its music selections falling under that umbrella. "New age is a genre that is doing quite well for us, not only in music but in other categories as well," says music buyer Faye Smith-Gee. "Massage, aromatherapy and other alternative lifestyles are emerging in the stores as a trend, and it is natural that new age music with its relaxation element would also be part of that trend."

MAINSTREAM CATCHING ON

As tough as breaking into traditional music stores can be, some new age label executives say the doors continue to open. "One of the reasons we've waited so long to get into record stores is we wanted to wait until sales were big enough and momentum was great enough at the alternative stores," Gordon says, noting Sequoia is being courted by a number of distributors. "They are getting smarter and are taking this kind of music more seriously."

Birosik notes that the three labels Musik International vends to mainstream retail—New World Music, Inner Worlds Music and Wind Records—are having lots of success at large music chains like Tower Records and combo stores, such as Borders Books & Music. "Sales of new age in mainstream stores have gone up because the music itself has penetrated mainstream consciousness through television documentaries, radio airplay and word of mouth," she says. However, one of the biggest issues in terms of trying to decipher sales in the mainstream vs. alternative outlets is that virtually none of the latter report to SoundScan. That topic will be on top of the list for the new age special-interest group at the upcoming NAIRD convention.

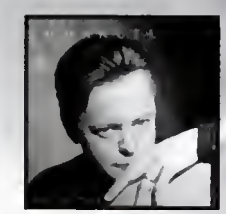
And new age label executives would be making a mistake to assume alternative retail is a sure thing, says Gordon. "There's incredibly steep competition for new labels starting out in the specialty market," he says. "I can't imagine what it would be like to be a start-up label getting into the market—probably as difficult as getting into a record store." ■

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NEW AGE

BEYOND THE STARS

In The Wide Spectrum Of New Age Artists, Very Few Are Household Names

BY JOHN DILIBERTO

Yanni is playing the Taj Mahal and the Forbidden City, John Tesh plays Catalina, and Enya plays to nothing but the four walls of her studio. But all of them are artists reaching platinum-plus status that seems to escalate exponentially with each PBS TV special or soundtrack adaptation. These are the names that people think of first when you say New Age.

FROM PURISTS TO PIANISTS

Yet there are many more artists beyond this triumvirate taking up space in new age bins. They occupy a spectrum of modern instrumental music that runs from new age purists creating meditative and healing music to unrepentant cocktail-lounge pianists to explorers of dark sonic and psychological terrain.

While Enya, Yanni and Tesh represent the fresh-scrubbed face of new age, there's a group of musicians with darker sound designs, more psychotropic agendas and an often frightening commitment to their art. Among them are names you may not find on the charts, like A Produce, Vidna Obmana, Patrick O'Hearn, Jeff Pearce, Temps Perdu, Mark Dwane, Tim Story, Tuu, Paul Haslinger and Steve Tibbetts.

Robert Rich typifies these artists. He's been toiling away since the early '80s, when he was doing all-night sleep concerts. He's an heir to fourth-world electronic music and segued neatly into techno tribal with "Propagation" (Hearts Of Space). His latest recordings, "Stalker" with synthesist Lustmord and "Fissures" with Italian synthesist Alio Die, are masterpieces of sound design. But like recent recordings from fellow Fathom artist Steve Roach and many others, they can be forebodingly dark.



Jim Brickman

"I don't hear it as dark," counters Rich. "I hear it as being very intense and sonicly magical. We were trying to create a landscape that was extremely foreign and acoustically exciting. Something that you could turn on loud and immerse yourself into and feel like you were in another dimension."

Artists like Rich have abandoned many music conventions, but others still find some useful tools out there. Among them is the City Of Tribes label. It's a small San Francisco label, run by Pamela McCleave, that is pounding out elegant variations on the fourth-world paradigm with an incestuous group of musicians.

"For the most part, that's a good thing," laughs McCleave. "We're working with a cooperative of artists, and we view ourselves like our European counterparts in that we're geographically localized but internationally scoped, as far as the influences go."



Stephen Kent

Among those artists are didgeridoo player Stephen Kent, who has two of City Of Tribes' biggest-selling discs to his credit. One is last year's "Head Light" with his group, Trance Mission, and the other a solo project, "Landing." Like most COT recordings, they are organic and rooted in global rhythms but technologically produced. Most of COT's acts are helmed by female singers, including the roaring tribalism of The Beasts Of Paradise with Kent's wife, singer Eda Maxym, and Ring, a group that has the most comfortable fit with new age, centered around singer Patti Clemens and harpist Barbara Imhoff, who also plays in the Beasts. The coherence of the label's sound is revealed in "The Event Horizon" samplers, of which the third was recently released.

TRADITION REDEFINED

Other artists find themselves taking traditional forms and recombining them in new ways. The Angels Of Venice started out as a classically inclined chamber ensemble. On their 1996 album, "Awake Inside Dream" (Epiphany), they adopted Moroccan rhythms and wailing Middle Eastern vocals. "The influences I draw upon are the Strauss waltzes and Eric Satie and Led Zeppelin," says Angels harpist

Continued on page 44

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NEW AGE

BEYOND THE STARS

Continued from page 42

and founder Carol Tatum. After a pair of albums they produced themselves, the Angels will appear on Windham Hill's "Summer Solstice" collection.

Chant traditions from around the world continue to be adapted, including the Native chants of "Sacred Spirits" (Virgin), the sweeping Enya-like choirs of Adiemus' "Songs Of Sanctuary" (Caroline) and Paul Haslinger's kinetic "World Without Rules" on Hearts Of Space imprint RGB. But probably the one that will have the most impact in 1997 is Steve Tibbetts' "Cho" (Hannibal/Rykodisc), recorded with Tibetan nun Choying Drolma. He frames her Tibetan chants in arrangements that shift from ritualistic to hallucinogenic. "Her voice seemed to come from everywhere, especially in that shrine room," recalls Tibbetts. "It mixed up with the light and the butter lamps, the incense, the sun going down, the valley and the whole milieu of the Kathmandu valley. Trying to get that on tape is tough. But you can bring that all home with you in your brain and try to create a sonic equivalent to it."

Another guitar player, Michael Hedges, returned with his strongest album to date, "Oracle" (Windham Hill). "It's almost not as much a guitar album as just an album of music," says Hedges. "And that to me is where this album succeeds, in that there are more melodies and things that people in general can relate to. And maybe a few guitar fans will miss some of the pyrotechnic stuff that I do, but to me it's more successful because there's less of that."

THE MEDITATIVE CORE

While these artists are pushing the envelope and have greater affinities with world, ambient and progressive music, there's still a core of new age artists working the meditative end of the crowd. Ever since Steven Halpern pioneered the market with his "Spectrum Suite" in 1975, there has been a cottage industry of musicians making CDs with ethereal titles, some simply promising relaxation, others that claim to realign your chakras.

Halpern has dozens of recordings on his Inner Peace label. His latest include "Afro-Desia" and a forthcoming 20-year piano retrospective with the working title "Legacy." Says Halpern, "A lot of my music is composed with the intent of serving the listener who is looking for something to help them relax and nourish them in a way that's beyond standard entertainment value."

And then there's the easy-listening spectrum of new age. Pianists Danny Wright, Suzanne Ciani, Robin Spielberg and Lorie Line offer music that doesn't aspire to transcendence or transformation as much as relaxation and mood.

Leading the way to the cocktail party is pianist Jim Brickman. His third album, "Picture This" (Windham Hill), debuted at No. 55 on The Billboard 200, the highest chart debut ever for a Windham Hill release. Brickman doesn't think he's new age; he feels he's tapping into a stream of instrumental music that goes back generations. "Things sort of go around in cycles, and I think that 20, 30 years ago instrumental music was very popular," says the clean-cut, athletic-looking pianist. "I feel like I'm bringing back the genre in a package that is not thought of as stodgy or old or what your parents would listen to."

A few artists are uncomfortable being in the same bins with these pop pianists. "When we started out 20 years ago, we were rebelling against that," says Halpern, adding with chagrin, "The last thing we thought was that piano lounge music would come back as new age."

Of course, there are some who don't want to be in there at all. Asked how he feels about being stocked next to Halpern, Yanni and Lorie Line, synthesist Steve Roach's response was simply "Misfiled!" ■

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NEW AGE ACTIVITY IN THE INTERNATIONAL MARKETPLACE

TOKYO

In Japan, the term "new age" music isn't used nearly as much as "relaxing" or "healing" music. Whatever you call it, though, the basic idea is the same as the new age genre: intelligent, instrumental music that soothes nerves frayed by the stresses of modern urban life. Japan boasts many small specialist labels that release new age–style music.

One of the most innovative is Tokyo-based label Sound Design, which recently released what it says is the world's first rewritable Enhanced CD. Entitled "Designed," the CD can be updated by hooking up to Sound Design's Web site (http://www.iijnet.or.jp/sounddesign/). The site is currently in Japanese only, but an English version is being planned. The album features ultramellow tracks by artists such as Toshikazu Matsumoto, Steve Raiman and MESA and was produced by label president Taka Nanri, who says, "We want to concentrate on this kind of niche instrumental music."

Another leading Japanese new age label is Green Energy, which prefers the "healing music" moniker to the new age tag. "This type of music is becoming more popular in Japan," says president Kosuke Kunishi, explaining that Japanese record companies concentrate most of their energies on the teenage market. "But there really isn't any music being made for people in their 30s, 40s and 50s—the Beatles generation," says Kunishi. "Until now, the concept of 'easy listening' has been associated with artists like Glenn Miller and stuff like that from an older generation. 'New instrumental' music is for the rock generation" One of Green Energy's more popular artists is guitarist Maji, whose releases sell about 5,000 copies—modest, compared with the megahits that dominate the Japanese pop scene, but just fine as far as an indie like Green Energy is concerned. —*STEVE McCLURE*

AMSTERDAM

Holland is home to two of Europe's leading new age companies, the Dutch Oreade label and the European office of Narada Media. For 1997, Oreade reports that "angelic" music is the latest trend in new age, citing three albums in the genre: composer/pianist Daniele Garella's "Healing River" (in the "Sacred Music" series) plus the collections "Angel Spirit," featuring Mike Rowland and Aeoliah (in the "Sacred & Spiritual Music" series), and "Angels Of The Sea" with Susanna Thomas singing compositions by Gomer Edwin Evans (in the "Myth & Legends" series). The leading artist on Oreade's roster is guitarist Hans Visser, whose latest album, "Buon Giorno," is his personal interpretation of the romantic music of the impressionist composers. Oreade president David Grabijn wants to raise his company's profile this year. "As the competition is tightening, not only within the inner circle of true new age labels, but also through the heavy involvement of the majors, CD sales are a bit under pressure," he says. "So we have to work a little harder. New age needs to mature."



The pioneering Orb

At Narada Media in Hilversum, the company is exploring international opportunities for current Narada albums, including "Gravity" from guitarist Jesse Cook, "Sacred Road" from pianist David Lanz, "Return Of The Guardians" from multi-instrumentalist David Arkenstone, and "Celtic Reflections: Misty-Eyed Morning" from accordionist John Whelan. Narada Media director of European marketing and sales Jaap Hoitingh estimates that the company will release 15 CDs in the first half of 1997. He predicts new age will develop in the direction of world music, observing, "Many Narada releases already feature either Celtic—mainly Irish—or African influences." —*ROBBERT TILLI*

LONDON

The makers of ambient music in the U.K. would throw their hands up in horror at the thought of ever being labeled new age. Much of the ambient vibe that has grown up in the U.K. and Europe is based around an edgy club culture. In the mid-'90s, a huge ambient scene grew up around the "chill-out" rooms in clubs, where ravers could have some respite from the pounding beats of the dance floor. Artists such as Aphex Twin and The Orb were played in these zones and achieved first cult stardom and then crossover success. Labels such as Warp, based in Sheffield in northern England, rode the electronic ambient wave with acts like Black Dog and Autechre. Music has moved on from being purely ambient, and shops such as London's Ambient Soho have expanded their catalog to include jungle and other beat-driven music.

Yet some of the pioneers are still flourishing. The Orb will release its latest album, "Orblivion," on Island U.K.—the first in over two years. Richard James, who has recorded under such pseudonyms as Aphex Twin, Polygon Window and Analogue Bubblebath, has founded his own label, Rephlex, which puts out his own material as well as artists such as new ambient act Sam And Valley, easy-listening fusionists Gentle People and Global Goon, and the now-disbanded Seafeel, which evokes a Cocteau Twins–type vibe. Most artists draw on such a wide range of influences—film samples, easy-listening chic, jungle, techno, trance and classical music—that any definitions become redundant the minute they're made.

To counter this eclectic approach, there has been a healthy growth in the compilations market, allowing compilers to assemble works of artists with similar feel and tempo. Among the best is "Eyelid Moves" from the Big Chill organization. Belgian indie Crammed Discs' "Freezone" series provides a snapshot of each year's changing trends in the genre, while Island Records' Quango imprint in the U.S. is picking up on U.K. and European trance and ambient for such collections as "A Journey Into Ambient Groove."

—*DOMINIC PRIDE*

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NEW AGE

WHAT A CONCEPT

Continued from page 39

REACHING AN AUDIENCE

"The reason for that is this music doesn't have a home on radio," says Ron McCarrell, director of marketing for Windham Hill. "Some spills over to NAC, and, of course, there's college and NPR, but I'm talking about mainstream commercial radio. There's no place to go."

Instead, Windham Hill is trying to reach target demographics through unorthodox channels. The label is collaborating with *Redbook* magazine on a series called "Redbook Relaxers," a mid-price line geared toward Kmart and Wal-Mart shoppers. With titles like "Dreamscape," "Twilight" and "Tranquility," they draw from the Windham Hill catalog to program mood music for blue-light specials.



"I'm marketing to 30-, 40- and 50-somethings, but the core is in their 30s and 40s," explains McCarroll. "They are adults, have jobs, children, don't go out in the middle of the week. These are busy people, and it's up to me as a marketing guy to try and interrupt their daily life and put my message in front of them." The Redbook series is targeted specifically toward women, but other releases will tap the broader range of that 30-plus demographic with thematic albums of new music on "Summer Solstice" and "On A Starry Night," a collection of lullabies.

REMAINING NAMELESS

This trend is making a few artists apprehensive about their future. "My first concern was that it would become generic," confesses Nicholas Gunn when he was approached to do "The Music Of The Grand Canyon" for Real Music. "I said, 'Do we have to call it the music of...?' I understand why, but at the time I was worried about artistic identification, without any picture and my name under the title in small print."

His fears were assuaged, when the album leaped into the 200,000-plus-units range. His follow-up, "Crossroads," looks likely to repeat.

Being an artist in his own right, Ackerman has sympathy for this point of view. "Absolutely! There was a time at Windham Hill when the artists began to bridle at being subsumed into the label identity, and we needed to heed that artistic and emotional need on their part," he recalls. "But the compilations were so successful, it was terribly hard not to do them."

Robert Duskis is the former head of A&R for Windham Hill. He admits that people aren't buying the artists' solo recordings after hearing them on the samplers. "At Windham Hill, we were always disappointed because we'd have six-figure sales of the samplers that never translated to the artist," he laments.

But Payne says those listeners are coming back for something, if not the artist's other albums. "What we've noticed is if they buy 'The Music Of The Grand Canyon,' they'll go and buy the other three National Park albums," he claims.



Will Ackerman

However, Steve Vining, current president of Windham Hill and High Street Records, says developing artists is the lifeblood of the label. "We need to be an artist-driven organization to keep the label alive," asserts Vining. To that end, they've signed Celtic symphonic composer Patrick Cassidy away from the Celtic Heartbeat label and David Arkenstone from Narada.

Sequoia Records, the label of musicians David and Steve Gordon, learned the marketing angle early on. Its first releases keyed into new age and nature with titles like "Misty Forest Morning" in 1982 and "Garden Of Serenity" in 1986, which was recently followed up with "Garden Of Serenity II." The label also has branched out into more tribal themes, with a pairing of "Sacred Earth Drums" and "Sacred Spirit Drums." Both albums trade on Native American imagery.

"That was heavy-concept, no doubt about it," says Steve Gordon, who claims low-six-figure sales for each CD. "'Sacred Earth Drums' is one of those recordings that comes along as the right music and right concept at the right time."

Even though Sequoia Records is an artist-owned label, concept comes first. "This type of music is less artist-driven," says Gordon, reaffirming the claims of the major labels. "I think the buyer in this market looks at the concept of the album first and the artist second."

Steve Gordon's sentiment is amplified by one of the true pioneers of new age, Dudley Evenson. She and her husband, flutist Dean Evenson, have been putting out their often meditative soundscapes for nearly 30 years on their Sounding Of The Planet label. They've always put the concept and imagery ahead of the artist. "We've done it all along," says Dudley Evenson. "We have a hard time even thinking of how to mention artists' names. We were interested in peace and the music." That attitude has resulted in collective sales of nearly 600,000 copies for Dean Evenson's "Ocean Dreams" and "Forest Rain," as well as for Tom Barrabas' "Sedona Suite."

It's just possible that the biggest-selling name on the new age charts may soon be Various Artists. ■



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			★ ★ ★ No. 1 ★ ★ ★	
1	1	5	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY A TRIBUTE TO BILLIE HOLIDAY (5 weeks at No. 1)
2	2	2	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY
3	3	53	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
4	4	3	CHICK COREA & FRIENDS STRETCH 9012/CONCORD	REMEMBERING BUD POWELL
5	5	16	PAT METHENY GROUP GEFFEN 24978	QUARTET
6	9	2	DIANE SCHUUR GRP 9863	BLUES FOR SCHUUR
7	8	4	SHIRLEY HORN VERVE 537022	LOVING YOU
8	7	52	DIANA KRALL IMPULSE! 192/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
9	10	24	JOSHUA REDMAN WARNER BROS. 46330 HS	FREEDOM IN THE GROOVE
10	12	70	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
11	6	30	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
12	NEW ▶		MARK WHITFIELD VERVE 533921	FOREVER LOVE
13	15	21	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO
14	16	4	THE JAZZ PASSENGERS FEATURING DEBORAH HARRY 32 RECORDS 32007	INDIVIDUALLY TWISTED
15	13	22	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN VERVE 533093	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
16	17	46	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
17	11	9	DON BYRON NONESUCH 79438/AG	BUG MUSIC
18	14	69	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
19	24	47	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
20	21	26	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
21	23	93	SOUNDTRACK MALPASO 45949/WARNER BROS	THE BRIDGES OF MADISON COUNTY
22	19	48	ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
23	22	2	VARIOUS ARTISTS RCA VICTOR 68726	JAZZ AT MIDNIGHT
24	18	12	MICHAEL BRECKER IMPULSE! 191/GRP	TALES FROM THE HUDSON
25	25	8	JOE LOVANO BLUE NOTE 37718/CAPITOL	CELEBRATING SINATRA

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			★ ★ ★ No. 1 ★ ★ ★	
1	1	23	KENNY G ▲ ARISTA 18935	THE MOMENT (23 weeks at No. 1)
2	2	6	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
3	3	24	KEIKO MATSUI COUNTDOWN 17750/ULG HS	DREAM WALK
4	4	6	ZACHARY BREAUX ZEBRA 44002/ALL AMERICAN	UPTOWN GROOVE
5	5	25	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
6	9	24	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
7	6	33	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
8	7	65	QUINCY JONES ▲ QWEST 45875/WARNER BROS	Q'S JOOK JOINT
9	8	32	GEORGE BENSON GRP 9823	THAT'S RIGHT
10	10	28	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
11	15	8	BOBBY LYLE ATLANTIC 82951/AG	THE POWER OF TOUCH
12	12	18	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
13	14	29	ART PORTER VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
14	11	29	DAVE KOZ CAPITOL 32798 HS	OFF THE BEATEN PATH
15	17	4	JEAN-LUC PONTY ATLANTIC 82964/AG	LIVE AT CHENE PARK
16	16	19	ALFONZO BLACKWELL STREET LIFE/SCOTTI BROS 75509/ALL AMERICAN	ALFONZO BLACKWELL
17	13	4	YELLOWJACKETS WARNER BROS 46333	BLUE HATS
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20	20	37	NORMAN BROWN MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD
21	18	21	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYKODISC HS	SHACK-MAN
22	22	74	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
23	NEW ▶		VARIOUS ARTISTS INSTINCT 341	BEST OF ACID JAZZ VOLUME 2
24	23	30	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE
25	21	17	RANDY CRAWFORD WARNER BROS. 45942	BEST OF RANDY CRAWFORD

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Roomful Of Blues Earns Armful Of Kudos

Act Finds Long-Deserved Commercial Recognition

Jazz BLUE NOTES™



by Jim Macnie

BLUES AIN'T JAZZ, but at some points the two do a love dance around each other that offers enough linkage to make you forgo semantics. Like when old-school R&B uses jump rhythms to make its point and a tenor sax takes chorus after chorus of solo space; like when horn sections add enough of an eloquent squawk to remind listeners of a big band brass'n'reeds front line; like when there's nothing going on except swinging.

Roomful Of Blues, the much-respected, Rhode Island-based honking and shuffling unit, knows all about this love dance. Diversity? It's recorded with **Eddie "Cleanhead" Vinson** and **Colin James**, **Joe Turner** and **Pat Benatar**. Some of its members—an ever-shifting lot of talented players that has included **Duke Robillard**, **Ronnie Earl**, and **Scott Hamilton**—have been doing it for three decades.

The current lineup might have the greatest commercial chemistry, however. Of late, the long haul has had a payoff. The band's 1996's disc, "Turn It On! Turn It Up!," which at 33,000 units (according to SoundScan) has sold more than any of its predecessors, was not only nominated in the National Assn. of Recording Merchandisers' best-selling indie blues category, but was also nominated for a Grammy. This year, the band has been nominated for two W.C. Handy Awards, run by the Blues Foundation.

"Under One Roof," the group's new Bullseye Blues release, has moved 8,000 units, according to SoundScan. In the March 15 issue, the title debuted at No. 9 on the Top Blues Albums chart, and this issue it sits at No. 10. The disc mixes pop-savvy tunes by guitarist **Chris Vachon** with growling instrumental romps like "Q's Blues," which has a dangerous swagger.

The band is doing what it always does after releasing an album: roaming the country, bringing a blast of raunchy stomp to midsized clubs in big cities and rural markets. It played almost 250 dates last year.

Reviews for "Under One Roof" have been positive, and radio is also a friend. The guys stopped by WBGO Newark, N.J., for a chat during a recent spin through the New York area, playing fave tunes and plugging a two-night stand at New York's Chicago Blues club. Like many jazz stations, WBGO goes out of its way to give listeners a healthy dollop of blues each week—another love dance in which the two styles feed on the long-standing synergy. Roomful's gigs continue on the West Coast, with a Saturday (22) show at Bimbo's in San Francisco.

DATA: With all the records that make hay out of rearranging classic tunes, it's good to be reminded that many players still compose their own stuff. Some of those whose works are published by BMI get together on Monday (17) at New York's Blue Note club. **The BMI/New York Jazz Orchestra** interprets material drawn from its members' songbooks. Each year it offers a special soloist; this time around it's ubiquitous tenor saxophonist **Joe Lovano**.

It's great to have friends. **Lee Ritenour's** nod to **Antonio Carlos Jobim** employed several high-vis pals of the guitarist, making the tribute a rather irresistible package for fusion fans . . . Keyboard dude **George Duke's** "Is Love Enough," due March 25 from Warner Bros., goes a step farther, utilizing a phone book's worth of contemporary jazz stars. Participants include **Norman Brown**, **Paulinho Costa**, **Everette Harp**, **Dennis Chambers**, **Jonathan Butler**, **Rachelle Ferrell**, **Paul Jackson Jr.**, **Dianne Reeves**, and **Leon Ndugu Chancler**. Duke rightly calls it the "most eclectic" disc he's done so far.

Congrats to longtime jazz producer **Orrin Keepnews**. The San Francisco chapter of the National Academy of Recording Arts and Sciences presented him with its Governors Award for Outstanding Achievement in late February at the chapter's annual Grammy Nominees Celebration.

Jazz at Lincoln Center, under whose auspices **Wynton Marsalis'** Blood on the Fields international tour took place, has decided to double its concerts at New York's Lincoln Center during the '97-'98 season. Each program will be presented twice. The reasoning is simple. Almost every performance the series hosts sells out.

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Classical KEEPING SCORE™



by Heidi Waleson

CHANGES: Deutsche Grammophon's (DG) president, **Karsten Witt,** spent a few days in New York recently to talk about the company's restructuring plans (Billboard, March 1) and the newest member of the label's team. **Michael Fine,** VP/GM of the independent label Koch Classics since 1989 and winner of the 1992 Grammy for classical producer of the year, has been tapped to be DG's VP of A&R. Fine will take up his duties April 14 in Hamburg.



FINE

Witt cites Fine's background as a musician (pianist and clarinetist), his broad knowledge of the repertoire, and his experience as a producer as key factors in the hire. Witt also points out that Fine's experience as a producer for an independent label also means that he "has recorded with much less money" and that he has links to the U.S. market, which DG considers ripe for intensive development.

Such characteristics fit in with DG's strategy, which includes a one-third decrease in recording and release activity, downsizing the Hamburg operation (a process that Witt says will take about six months), and a new focus on marketing and publicity. Witt believes that the doom-and-gloom scenarios of the classical record business are exaggerated.

"Interest in classical music is growing," he says. "There are more festivals, promoters, venues, sponsorship—more people learning instruments. We are actually selling twice the number of recordings we sold during the time of the LP; it's just that growth expectations are based on the artificial numbers created when people changed from LP to CD."

DG is also hoping to take advantage of other labels' withdrawal from the core repertoire market, building on DG's blue-chip image to sell its artists' interpretations of the standard repertoire as the new definitive versions. Witt intends to aggressively seek out alternative distribution channels; he cites a cooperative deal with a European publisher in which a book/CD package, "La Grand Musica," has sold "millions" in Italy, Spain, and Greece. While **Karajan** catalog recordings are DG's best sellers in Japan, he says, front-line recordings do well in the U.S., which he sees as a huge, underdeveloped market.

"There has been no decline," he says. "If we consolidate and take advantage of opportunities, we can grow again." Witt says that Fine "has a very positive attitude toward the situation. Others at major labels are more depressed and cynical; he understands that it is possible to do something."

Fine feels that he was chosen in part for his outsider status. "DG has never hired someone from an independent label for a job like this," he says. "Years ago, the job was going to concerts and having wonderful lunches with artists. Now, with the changes in the industry, they need a smaller, more concentrated team. I see my job as maintaining the integrity of the label and running it as a business for the survival of all its products. My label at Koch made a profit every year."

Fine points out that he has made close to 500 records on a shoestring, which often had to do with the size of the production team. "Sometimes at Koch, it was one person. I'm not suggesting any radical changes—I have to study the numbers—but some small economies can help. And it all has to do with perspective. Will we make a billion dollars on the next **Gil Shaham** record? No, but we know that in advance. At Koch, we budgeted records intelligently and made some money. There's no reason we can't do that at DG."

DISTRIBUTION: Cedille Records, an arm of the nonprofit Chicago Classical Recording Foundation, will now be distributed by Qualiton Imports Ltd. The Chicago-based label, founded in 1989 by **Jim Ginsburg,** now has a catalog of 31 titles. The first Qualiton-handled release, due this month, is the third and final CD of the label's cycle of **Liszt's** two-piano versions of his symphonic poems, performed by **Georgia** and **Louise Mangos.**

New on the label is the 22-year-old violinist **Rachel Barton,** who has recorded **Handel's** sonatas for violin and continuo; that set in due in May. Her next release, slated for November, features violin concertos by Caribbean and European black composers of the 18th and 19th centuries. A Cedille regular, soprano **Patrice Michaels Bedi,** whose recent "To Be Sung Upon Water" featured song cycles by **Dominick Argento,** will next be heard as Monica in **Menotti's** "The Medium." **Joyce Castle** will be in the title role of the opera, in its first recording in 25 years. The disc is due in September.

BILL ENGVALL FOLLOWS 'SIGN' TO HIS OWN SUCCESS

(Continued from page 9)

"The single was primarily a promotional tool. If you do get video and radio play, are people going to pick up the single before they pick up the album?" says Warner Nashville VP of sales Neal Spielberg. "Then we would go to work with tools from [Broadcast Data Systems] and SoundScan to work the album."

The label did run into a minor glitch, however. The album's original artwork left consumers confused about the set's title. The first pressing pictured Engvall with a large sticker on his forehead that read, "Caution, do not listen to this album while waxing the cat." That was replaced in subsequent pressing with the album title.

Warner serviced radio with various drops and edited bits from the album before and after the single's release.

Engvall also made live appearances at such country stations as KUPL Portland, Ore., and KMLE Phoenix.

"Bill has been very cooperative in going into these various markets," says Warner Nashville senior VP of promotion Bill Main. "We've done remotes and had him sit in on morning shows and just got incredible response."

Country KWNR Las Vegas PD Lee Millard says that "Here's Your Sign (Get The Picture)" has shown resilience far beyond the station's expectations.

"We decided to test the record [for burn] just for giggles and grins," he says. "We were figuring it would have a pretty high burn, around 40% or 50%, and it came back [at] 5%.

"This is not a novelty record," he adds. "It's a refreshing, nice radio break, and it shows our listeners that the station has a good sense of humor."

Meanwhile, Engvall's success is the latest indication of a healthy new appetite for comedy among country listeners.

Foxworthy's latest album, "Crank It Up—The Music Album," performed well at radio and has sold more than 499,000 units since its August 1996 release, according to SoundScan.

"I Stoled This Record," a collection of country song parodies performed by Razor & Tie Records' Cledus "T." Judd, also shined, peaking at No. 8 on the Heatseekers chart and selling more than 185,000 units since its May 1996 release, according to SoundScan.

Most of these sales have been spurred by country radio and video play.

KMLE PD Jeff Garrison speculates that country radio is well suited to the clean, family brand of humor offered by comedians like Foxworthy and Engvall.

"These guys are the Dickie Goodmans of the '90s," he says. "The format lends itself to fun and the real-life issues that the Foxworthys and Engvalls talk about." (The late Goodman is best known for his "Flying Saucer" comedy singles.)

Still, the welcome mat has not always been out at country stations.

"For many years, comedy was always associated with rock'n'roll," says Engvall. "I remember doing the club circuit, and every interview I'd do would be with the local rock station. I kept telling these country [programmers] that they were missing a big demographic, and when Jeff came in, it just opened the door to all of us."

While Engvall's stronghold remains with country audiences, the comic's musings on children and pets have a familial ring that reaches beyond the more narrowly defined country audience focused on by other comics.

With this in mind, Warner may attempt to tap into crossover markets with Engvall by releasing a rock version of "Here's Your Sign" featuring an artist appropriate to the genre.

Engvall, who is managed by J.P. Williams and booked by Creative Artists Agency Nashville, will tour the comedy circuit in May and visit country radio stations.

He also served as a host at the New Faces portion of the Country Radio Seminar, held March 8 in Nashville.

TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	11	**DAVID HELFGOTT** RCA VICTOR 60378 (9.98/15.98) 7 weeks at No. 1	PLAYS RACHMANINOV
2	2	25	**MA/MEYER/O'CONNOR** SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
(3)	3	8	**ANDRE RIEU** PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
4	4	43	**WYNTON MARSALIS** SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
(5)	10	33	**ANDRE RIEU** PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
(6)	11	3	**GIL SHAHAM/ORLI SHAHAM** DG 449820 (16.98 EQ)	DVORAK FOR TWO
7	5	17	**VANESSA-MAE** ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
8	6	21	**CECILIA BARTOLI** LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
9	7	23	**SAINT PAUL CHAMBER ORCH.(MCFERRIN)** SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
(10)	RE-ENTRY		**MARTHA ARGERICH** PHILIPS 44667 (10.98 EQ/15.98)	RACHMANINOFF/TCHAIKOVSKY: PIANO CONCERTOS
11	12	25	**BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS** ANGEL 56202 (10.98/15.98)	CHANT III
12	8	6	**BERLIN PHILHARMONIC (KARAJAN)** DG 449900 (10.98 EQ/16.98)	ROMANTIC ADAGIO
(13)	RE-ENTRY		**BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS** ANGEL 55504 (10.98/15.98)	CHANT II
14	9	18	**LONDON PHILHARMONIC (JENKINS)** SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOND MUSIC
(15)	RE-ENTRY		**CASSELLO/ESPERIAN/LAWRENCE** ATLANTIC 80362 (10.98/16.98)	THE THREE SOPRANOS

TOP CLASSICAL CROSSOVER™

			★★ NO. 1 ★★	
1	1	15	**SOUNDTRACK** PHILIPS 454710 (10.98 EQ/16.98) 5 weeks at No. 1	SHINE
2	2	8	**LONDON SYMPHONY (WILLIAMS)** RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
3	3	6	**LONDON SYMPHONY (WILLIAMS)** RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
(4)	6	11	**THE TALIESIN ORCHESTRA (SAYRE)** INTERSOUND 3566 (17.99)	ORINOCO FLOW. THE MUSIC OF ENYA
5	5	16	**VARIOUS ARTISTS** LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
6	4	5	**AMERICAN COMPOSERS ORCHESTRA (DAVIES)** POINT MUSIC 454388 (10.98 EQ/16.98)	GLASS: HEROES SYMPHONY
(7)	10	20	**VARIOUS ARTISTS** IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
(8)	RE-ENTRY		**UTE LEMPER** LONDON 452849 (10.98 EQ/16.98)	BERLIN CABARET SONGS
9	7	74	**LONDON PHILHARMONIC (SCHOLES)** POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
10	8	2	**LOS ANGELES OPERA ORCHESTRA (GERSHON)** DELOS 3224 (10.98/15.98)	MOZART TV
11	12	54	**SOUNDTRACK** SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILTY
12	13	93	**VANESSA-MAE** ANGEL 55089 (10.98/15.98) ▲	THE VIOLIN PLAYER
13	9	4	**LONDON SYMPHONY ORCHESTRA (WILLIAMS)** SONY CLASSICAL 62788 (10.98 EQ/16.98)	THE HOLLYWOOD SOUND
14	11	21	**BOSTON POPS ORCHESTRA (LOCKHART)** RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
(15)	14	6	**SOUNDTRACK** SONY CLASSICAL 62857 (10.98 EQ/16.98)	HAMLET

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 1997 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

1 **VARIOUS** MOZART FOR THE MORNING COMMUTE PHILIPS
2 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
3 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR
4 **VLADIMIR HOROWITZ** HOROWITZ PLAYS RACHMANINOFF RCA VICTOR
5 **VARIOUS** PUCCINI AND PASTA PHILIPS
6 **VARIOUS** BACH FOR BREAKFAST PHILIPS
7 **VARIOUS** PACHELBEL CANON RCA VICTOR
8 **VARIOUS** RACHMANINOFF FOR ROMANCE PHILIPS
9 **VARIOUS** BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
10 **VARIOUS** BEETHOVEN-GREATEST HITS SONY CLASSICAL
11 **VARIOUS** BEETHOVEN-GREATEST HITS RCA VICTOR
12 **VARIOUS** TEARS FROM HEAVEN RCA VICTOR
13 **VARIOUS** MOZART-GREATEST HITS SONY CLASSICAL
14 **HYMAN/LEVINE** SCOTT JOPLIN-GREATEST HITS RCA VICTOR
15 **CARRERAS-DOMINGO-PAVAROTTI** TENORS ON TOUR SONY CLASSICAL

TOP CLASSICAL BUDGET

1 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
2 **VARIOUS** CHOPIN: MAZURKAS & NOCTURNES SONY CLASSICAL
3 **VARIOUS** IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
4 **VARIOUS** BEETHOVEN: PIANO CONCERTOS 4 & 5 PILZ
5 **VARIOUS** BACH: CONCERTO NOS. 1, 2 & 3 PILZ
6 **THE CHOIR OF VIENNA** MYSTICAL CHANTS SPECIAL
7 **VARIOUS** CLASSICAL TREASURES MADACY
8 **JOHN WILLIAMS** SPANISH GUITAR MUSIC SONY CLASSICAL
9 **VARIOUS** MOZART: SYMPHONY NOS. 35 & 38 PILZ
10 **VARIOUS** BEETHOVEN: PIANO SONATAS PILZ
11 **VARIOUS** RACHMANINOFF: PIANO CONCERTO NOS. 2 & 3 SONY CLASSICAL
12 **VARIOUS** MOZART: REQUIEM PILZ
13 **JOHN BAYLESS** SEATLES'S GREATEST HITS INTERSOUND
14 **VARIOUS** CHRISTMAS CONCERTI PILZ
15 **VARIOUS** TELEMANN: TABLE MUSIC PILZ

Weinberg's Mastering Marathon Makes U2 'Pop'

■ BY PAUL VERNA

NEW YORK—Once upon a time in the not-so-distant past, entire albums were recorded, mixed, mastered, and cut in one day—actually, in one step. All decisions about instrumental balance, equalization, and tone were made in advance of the session.

Today, the record-making process is dragged out over several months, parceled out to diverse locations, and divided into such specialized steps as pre-production, recording, mixing, editing, mastering, and manufacturing.

Among these processes, mastering remains one of the least time consuming, rarely taking more than a day for an album-length project. However, U2 may have changed all that with its new "Pop" album, which was the longest and most expensive mastering project ever done at Masterdisk here—one of the oldest and most highly reputed mastering facilities in the world.

The project took six days of virtually 'round-the-clock work and involved all four members of U2; producers Flood, Howie B, and Steve Osborne; and an endless succession of managers, label folk, friends, family, and other side players, according to veteran Masterdisk engineer Howie Weinberg, who mastered the album.

"This was one of the most intense sessions we've ever done," says Weinberg, a 20-year recording industry veteran who began his career as a driver for Masterdisk and rose to become one of the top engineers in the field. "I've done over 3,000 records, and this was right up there. We started on [a] Monday [in November 1996] and by Saturday it had to be finished, approved, done, completed. They had missed two release dates already, so they had to make this one if it was going to come out in March. So by hook or by crook, it had to be finished. The last day we worked 18 hours straight, and at the end of it I just passed out. And Flood was still there, and he was still tweaking. This guy is amazing."

Weinberg adds that mastering projects he had done for Smashing Pumpkins, Garbage, and Prince were "pretty intense," but not on the scale of "Pop." Among the challenges of the U2 album were Bono's last-minute decisions about his vocals.

"There were a couple of lines Bono didn't like, so Flood was sitting on the floor here, going through stacks and stacks of DATs, looking for the one vocal take that would fit in, and of course it wouldn't match" sonically with the rest of the track, says Weinberg. "So I had to take that vocal take, transfer it back to analog, put it through Pultec EQs, and tweak it in every which way possible, and it actually fit in."

Although U2 has always prided itself on pushing the technological envelope to its absolute limit, the band insisted on keeping the entire recording, mixing, and mastering chain of "Pop" analog. "These guys are anti-digital," says Weinberg. "You'd think with all the technology they'd be into digital, but U2 and Flood are real analog-minded."

Despite the abundance of edits on the album—many final tracks were assembled from a number of takes—Weinberg did not resort to the use of a digital audio workstation. In fact, his is one of the only state-of-the-art mastering studios that does not have a workstation permanently installed.

"I like to keep [the computer] away from me," says Weinberg, an admitted analog fan himself. "I roll it in when I need it. There's nothing wrong with it, but it's a time-consuming thing."

Ninety percent of "Pop" was brought in on half-inch analog reels recorded at 15 inches per second with Dolby SR noise reduction, according to Weinberg. The reels were loaded onto Weinberg's vintage Ampex recorder. The remaining masters were DAT backups and rough mixes that ended up on the album.

Another of Weinberg's challenges was to make the album sound cohesive—a formidable task given the inherent diversity of the record and the fact that the tracks were mixed using various modes: on a Solid State Logic board at Windmill Lane in Dublin and on a vintage Neve console at U2's Hanover Studios, also in Dublin.

"The songs didn't have to be compatible with each other, they just had to sound really good," says Weinberg. "Flood's philosophy is that the most interesting records are the ones where each track sounds different from the next."

Because of the deadline pressure for "Pop," the band could not afford the revision period that usually follows a mastering project. All decisions made that week in November had to be final. Accordingly, Masterdisk converted the lounge outside of Weinberg's studio into a listening area with Yamaha NS-10 monitors, boom boxes, and other listening gear.

"Once we got something we thought sounded right, we'd go in there and they'd check it out," says Weinberg. "A lot of times they'd listen to it on cassette because they like the way the cassette sounds. And we'd know right away how close or far off we were, and if something was off, we could come back the next day and fix it."

Toward the end of the week, the album was ready to be sequenced, a nightmarish proposition given the time constraints and the potential for differences of opinion. However, the running order fell into place with surprising ease, according to Weinberg.

"When we got the sequence and put it together, it was just like magic," he says. "Everything just worked so well together. All the levels, all the EQs, and the way the songs went into one another, it just kind of came together like magic."

After what seemed like an eternity, the album was completed, and the band members flew back home to Dublin. All that was left was their final approval.

"I got a call from them when they were back in Dublin saying everything was perfect," says Weinberg. "I was like 'Yeah!' Because I couldn't tell anymore. I couldn't listen to the record anymore."

Although Weinberg declined to reveal the final tab for the mastering job, he says it was easily the most expensive album ever done at Masterdisk. However, in the context of the album's overall budget, the Masterdisk bill was relatively small, according to Weinberg. "If the band could afford to record for a whole year, this is just a small segment of it," he says. "This is like their lunch money."

PROFILE

From ELO To The Wilburys, Lynne Mixes Producing, Performing, And Songwriting

■ BY BEN CROMER

In 1968 Jeff Lynne was recording at Advision Studios in London when a friend asked if he wanted to attend a Beatles recording session at EMI's Abbey Road Studios. Lynne jumped at the chance to observe the Beatles at work on what would become "The White Album," never imagining that someday he would produce tracks by Britain's premier pop icons.

More than 25 years later, Lynne's ultimate fantasy was fulfilled when he molded two of John Lennon's demos, "Free As A Bird" and "Real Love," into completed tracks for the Beatles' "Anthology 1."

"It was the biggest thrill and the most scary thing at the same time," says Lynne. "The greatest part for me was the banter in the studio—just them reminiscing and talking and including me" in the conversation.

Lynne's enthusiasm never waned, despite the technical deficiencies of Lennon's demos. "The voice on 'Free As A Bird' wasn't very loud on the original, with just the piano, and obviously the EQ was a bit peculiar because it was recorded on a Walkman or something," Lynne explains. "I'd be thrilled to bits when we'd get something good down and it would suddenly start to come together."

Lynne has always viewed production as an extension of songwriting and performing. Born Dec. 30, 1947, in Birmingham, England, Lynne became interested in recordmaking in the late '60s when he produced two albums by his band, the Idle Race.

Lynne's production expertise grew during his stint with Roy Wood in the Move, resulting in "California Man," the album with the Move's version of Lynne's classic "Do Ya." Lynne and Wood then hatched the Electric Light Orchestra before Wood jumped ship to form another band, Wizard.

"It was a bit of a shambles," says Lynne of the embryonic ELO. "Roy left after about six months, so I just took it on and tried to make it into what we'd imagined it would have been" bad Wood remained.

ELO's early hits, such as "Roll Over Beethoven" and "Showdown," hinted at what would become Lynne's production trademark with ELO: layers of guitars, keyboards, and vocals that created a mosaic of sound.

"I'd think bigger was better," Lynne explains. "Instead of one piano, I'd have six pianos. I'd fill every hole between every bass drum beat with something else, and then I'd want to keep doing more backing vocals, which drove engineers mad," he says with a laugh.


LYNNE

Lynne bit his stride with "Eldorado," "Face The Music," "A New World Record," "Out Of The Blue," and "Discovery"—albums that featured tight, melodic pop-rock such as "Can't Get It Out Of My Head," "Fire On High," "So Fine," "Livin' Thing," "Telephone Line," "Sweet Talkin' Woman," and "Last Train To London."

Lynne says ELO's songs were completed in stages, with the backing tracks often finished before he wrote the lyrics. "That forced me to do the words," Lynne says. "So nobody ever knew the tunes except me."

Although largely unheralded, ELO's later albums—such as "Time," "Secret Messages," and "Balance Of Power"—included such gems as "Twilight," "Rock 'N' Roll Is King," and "Calling America." By then, however, Lynne was ready for something new.

"I had a call from George Harrison via Dave Edmunds, who said, 'Oh, George said he'd like for you to work with him,' " says Lynne of his first production outside the confines of ELO: Harrison's 1987 platinum comeback album, "Cloud Nine."

Lynne and Harrison continued their collaboration by forming the Traveling Wilburys, an ad hoc assemblage that also included Tom Petty, Bob Dylan, and Roy Orbison. Organized on a whim, the band's first song, "Handle With Care," was originally intended as a bonus track for the European release of a Harrison maxi-single.

"It came out so good that [former Warner Bros. head] Mo Ostin said, 'You can't use this as a throwaway. You might as well use it for your group because you're all playing on it,' " Lynne recalls.

In the late '80s and early '90s, Lynne recorded a second Wilburys album; completed a solo project, "Armchair Theatre," that demonstrated his deft pop touch on "Lift Me Up" and "Every Little Thing"; and produced solo discs by Petty and Orbison that yielded Petty's "I Won't Back Down" and Orbison's "You Got It"—hits with major contributions by Lynne.

"If I write the song, I usually end up producing it," Lynne explains. "The two go hand in hand to me, because when you nurse the song into being, you should look after it."

When Lynne got the nod to work on the Beatles' "Anthology," he was in the midst of recording his second album for Reprise/Warner, a project that he says was seven years overdue.

"I am a bit remiss," says Lynne, pointing out that he has about six

(Continued on next page)



Stepping Down From The Tower. Ranowned Capitol Tower mastering engineer Wally Treugott retired recently after a three-decada career that began in tha studio's mail room. At e party in his honor, his collaagues presented him with a plaque celabrating aome of Traugott's biggest albums: tha "Saturday Night Fever" soundtreck; Julio Iglasias' "Crazy"; Pink Floyd's "Derk Side Of The Moon"—tha longest-running album on The Biilboard 200; Bob Seger's "Night Moves"; and Peul McCartney's "Band On The Run." Shown, from laft, are Capitol Studios/Tower Mastering VP Michael Frondelli; Tower Mastering engineers Kevin Reeves end Peta Pepageorges; and Traugott.

LYNNE MIXES PRODUCING, PERFORMING, AND SONGWRITING

(Continued from preceding page)

tracks completed or ready to record. He adds that the label has given him complete freedom.

"I can do anything I want," he says. "Nobody's going to say, 'Oh, we can't have that; it hasn't got a single on it.' It's not that kind of deal. It's more or less me getting wild and not censoring myself, which is what I tend to do."

A convert to digital, Lynne's views changed during a conversation with former Police drummer Stewart Copeland. "I said to him [referring to digital audio], 'It's only naughts and ones; how can that be music?' He said, 'Well, what are those funny little squiggly things on the tape; it's only iron bits of oxide.' I thought, 'Actually, he's right.' "

Despite his now favorable views of digital, Lynne still prefers analog recording for drums and bass, pointing out that "you can distort analog" to achieve an effect. "I haven't discovered a way to do that on digital."

A perfectionist, Lynne admits that he is "obsessive about certain things. I don't really use reverb at all; I like things dry."

Lately, Lynne has been splitting his time between his home in Los Angeles, where he has been working on his album, and London, where he is collaborating with Paul McCartney on the latter's upcoming album. But wherever Lynne is recording, the studio is his home.

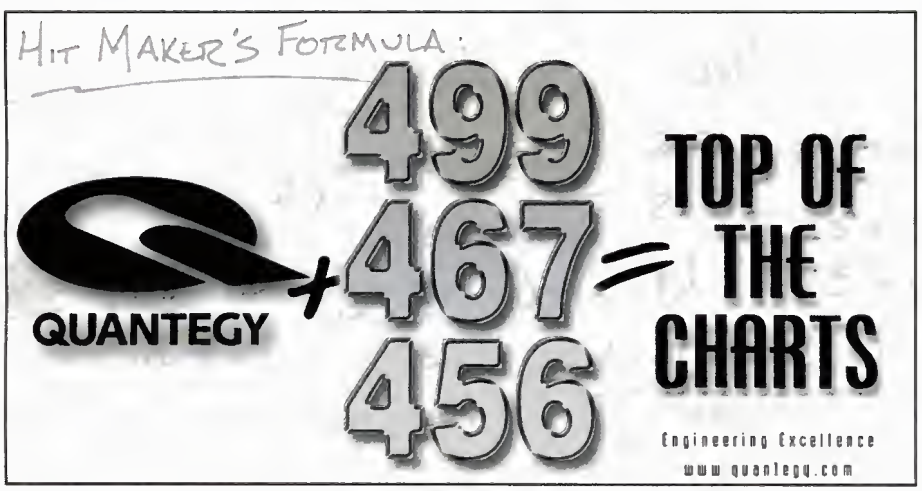
"I love making records," he says, beaming. "There's nothing else I'd rather do, and I have great fun doing it."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 15, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	ALBUM ROCK
TITLE Artist/ Producer (Label)	WANNABE Spice Girls/ Richard Stannard, Matt Rowe (Virgin)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase)/ Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	WE DANCED ANYWAY Deana Carter/ Chris Farren (Capitol Nashville)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	FALLING IN LOVE (IS HARD ON THE KNEES) Aerosmith/ Kevin Shirley (Columbia
RECORDING STUDIO(S) Engineer(s)	STRONG ROOM STUDIOS (Shoreditch, London, U.K.) Adrian Bushby	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	EMERALD SOUND STUDIOS (Nashville, TN) Steve Marcantonio	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Elgueta	AVATAR STUDIOS/ THE HIT FACTORY (New York, NY) Kevin Shirley/ Elliot Scheiner
RECORDING CONSOLE(S)	Neve VR 60	SSL G Series	SSL 4064E/G with Ultimation	SSL A4000	Neve B068/ VRSP 72 with Flying Faders
RECORDER(S)	Otari MTR 90	JV 1080	Sony 3348	Sony 3348	Studer A800/AB27
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	OLYMPIC STUDIOS (Barnes, London, U.K.) Mark "Spike" Stent	DADDY'S HOUSE (New York, NY) Lane Craven	EMERALD SOUND STUDIOS (Nashville, TN) Steve Marcantonio	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	SSL G Series	SSL G Series	SSL 4064E/G with Ultimation	SSL 4000G with AT&T Disq Digital Mixer Core	Neve VRP72
RECORDER(S)	Studer A820	JV 1080	Sony 3348	Sony 3348	Ampeg ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MASTERING Engineer	TOWN HOUSE Geoff Pesche	HIT FACTORY Carlton Batts	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY Herb Powers	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	EMI-LTD	BMG	EMI-LTD	BMG	Sony

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 16-20, **Electronic Industries Assn. Spring Conference**, J.W. Marriott Hotel, Washington, D.C. 202-907-7971.

March 18-April 29, **Songwriting Class**, Mira Costa High School, Manhattan Beach, Calif. 310-372-1213.

March 19, **"Women Making Making Money Making Music,"** panel presented by the Black Rock Coalition, ASCAP headquarters, New York. 212-713-5097.

March 20, **"Show Me The Music,"** luncheon seminar presented by the Assn. of Independent Music Publishers, Hotel Solitel Ma Maison, Los Angeles. 818-842-6257.

March 20, **"Music Industry & New Technologies,"** presented by the Country Music Assn., Cumberland Science Museum, Nashville 615-244-2840.

March 22, **"9th Annual Bowling Bash,"** presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Sports Center Bowl, Studio City, Calif. 310-392-3777.

March 22, **"How To Start & Run Your Own Record Label,"** New Yorker Hotel, New York. 212-688-3504.

March 22-25, **Audio Engineering Society Convention**, MOC Center, Munich, Germany. 212-661-8528.

LIFELINES

BIRTHS

Girl, Elizabeth Alana, to **Denise** and **Alex Lizarraga**, Feb. 10 in Azuza, Calif. Mother is a regional sales manager for the Musicland Group. Father is the company's loss-prevention manager.

Boy, Mattori Lee, to **Sue Lee** and **Jeff Birnbaum**, Feb. 12 in New York. Mother is interactive media producer for Hill & Knowlton. Father is president of Relentless Management.

Girl, Allie Elizabeth, to **Chaz** and **Deaver Corzine**, Feb. 24 in Nashville. Father is senior VP of artist development for Blanton/Harrell Entertainment.

DEATHS

Christopher Wallace, 24, known as hard-edged gangsta rapper Notorious B.I.G. and also Biggie Smalls, in a drive-by shooting March 9 in Los Angeles, after leaving a private party sponsored by Vibe magazine (see the Rap Column, page 28). According to reports, Wallace was sitting in the passenger seat of a parked Chevrolet Suburban when bullets were unloaded in his direction. He was driven to Cedars-Sinai Medical Center, where he was pronounced dead from at least five bullet wounds.

The Brooklyn-born artist had been involved in a bitter rivalry with the late Tupac Shakur, who had accused Wallace of being behind a shooting incident outside a Manhattan recording studio in 1994. He later taunted Wallace on record about sleeping with his estranged wife, Faith Evans. Shakur himself died in a drive-by shooting last September. It is suspected that the Wallace slaying was a revenge killing, but no suspects have yet been identified by the Los Angeles Police Department.

Wallace, whose debut album on Bad Boy Entertainment sold more than 1.5 million units, according to SoundScan, was a prolific performer who completed cameos on several records, including songs by pop quasars Michael Jackson and R. Kelly. A former street hustler, he rhymed mostly about inner-city street life, and his sophomore set, "Life After Death," is scheduled to be released March 25 on Bad Boy/Arista.

Addie Teagarden, 82, following years of ill health, Feb. 12 in Fort Lauderdale, Fla. She served as personal and road manager to her husband, the late jazz trombonist Jack Teagarden. She studied piano at the St. Louis Conservatory of Music and, as an early airline pilot, was elected to the Amelia Earhart Society in 1940. She is survived by her daughter, Vernajean T. Atwell; son Joseph; five grandchildren; and five great-grandchildren.

FOR THE RECORD

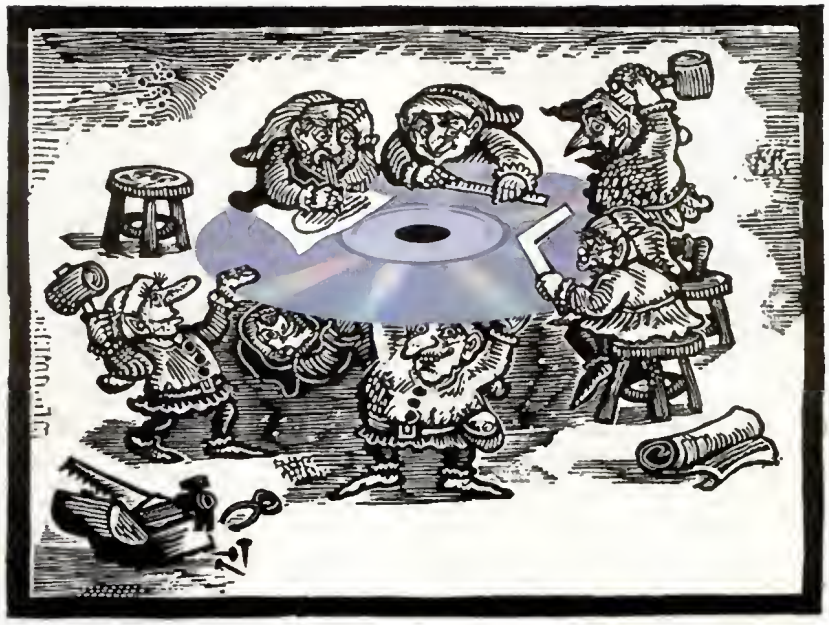
The headline for a story in the Feb. 15 issue incorrectly stated Island's position on cooperstive-advertising funds for the U2 album "Pop." The label is supplying retailers with cooperative funds if they do consumer advertising.

A Feb. 22 story on Bill Whelan and "Riverdance" misidentified contributing artist Nikola Parov's nationality. He is Hungarian.

GOOD WORKS

PRESERVING THE RAIN FORESTS: The eighth annual Rainforest Foundation Benefit Concert will be held April 30 at New York's Carnegie Hall with participation by **Elton John, Bobby McFerrin, Bonnie Raitt, Sting,** and **James Taylor**. Supper at the Pierre Hotel will follow the concert. The foundation addresses global environmental concerns, with specific reference to preaerving forests. For further information, contact Event Associates at 212-245-6570.

SCHOOL GIGS FIGHT DRUGS: Artista Against Drugs, a nonprofit group that presents concerts at schools, has set a aeries of performances nationally starting this montb and running through June. The 1997 concert series will travel to 150 high schools and feature **David & the Venetian Blondes, My Brother & Me,** and **Reece**. Artists Against Drugs was formed in 1987 by a group of music-industry executives to draw attention to the merits of living a positive and drug-free lifestyle. Contact: **Toni Clark** at 310-288-3435.



DVD
A Multimedia Story

Companies in the United States, Japan and Europe have joined hands and developed DVD – an optical disc the size of a CD – which can store 4.7GB of memory on a single side.

The 1982 introduction of the compact disc changed our lives forever. The analog audio age typified by records and audiocassettes gave way to the digital audio age. This change did not limit itself simply to the type of software used; it changed our entire lifestyles. Now this wave of information digitization is surging to the world of moving pictures.

With this development comes the true beginning of the multimedia age. Conventional forms of recording media did not have enough storage capacity to allow the realization of the full potential of multimedia, where not only words and data, but also images play an important role. The digitization of images requires an ability to process very large amounts of data. DVD, the high density optical disc, was developed to fulfill this need. This CD-sized disc, 12 cm in diameter, holds 4.7 GB of data on a single side so that it can store an entire feature film with the highest quality picture and sound.

Many technological innovations were achieved to meet such a standard. An example is the thickness of the disc. A conventional 1.2 mm-thick disc makes it difficult to accurately read high density data. We solved this problem by developing a 0.6 mm disc suited for reading such high density data and at the same time bonded the two discs together to make it significantly stronger and flatter. We also used MPEG2 – the international standard in image compression technology – indispensable in storing huge amounts of data on a small disc.

Currently, research and development is being conducted to create advanced DVD technology. This research includes disc manufacturing and mastering technologies, MPEG2 encoders and playback equipment that produces high quality video and audio. DVD, developed to meet the needs of movies, music and computers, is now embarking on a journey with you into the digital future.



In Touch with Tomorrow

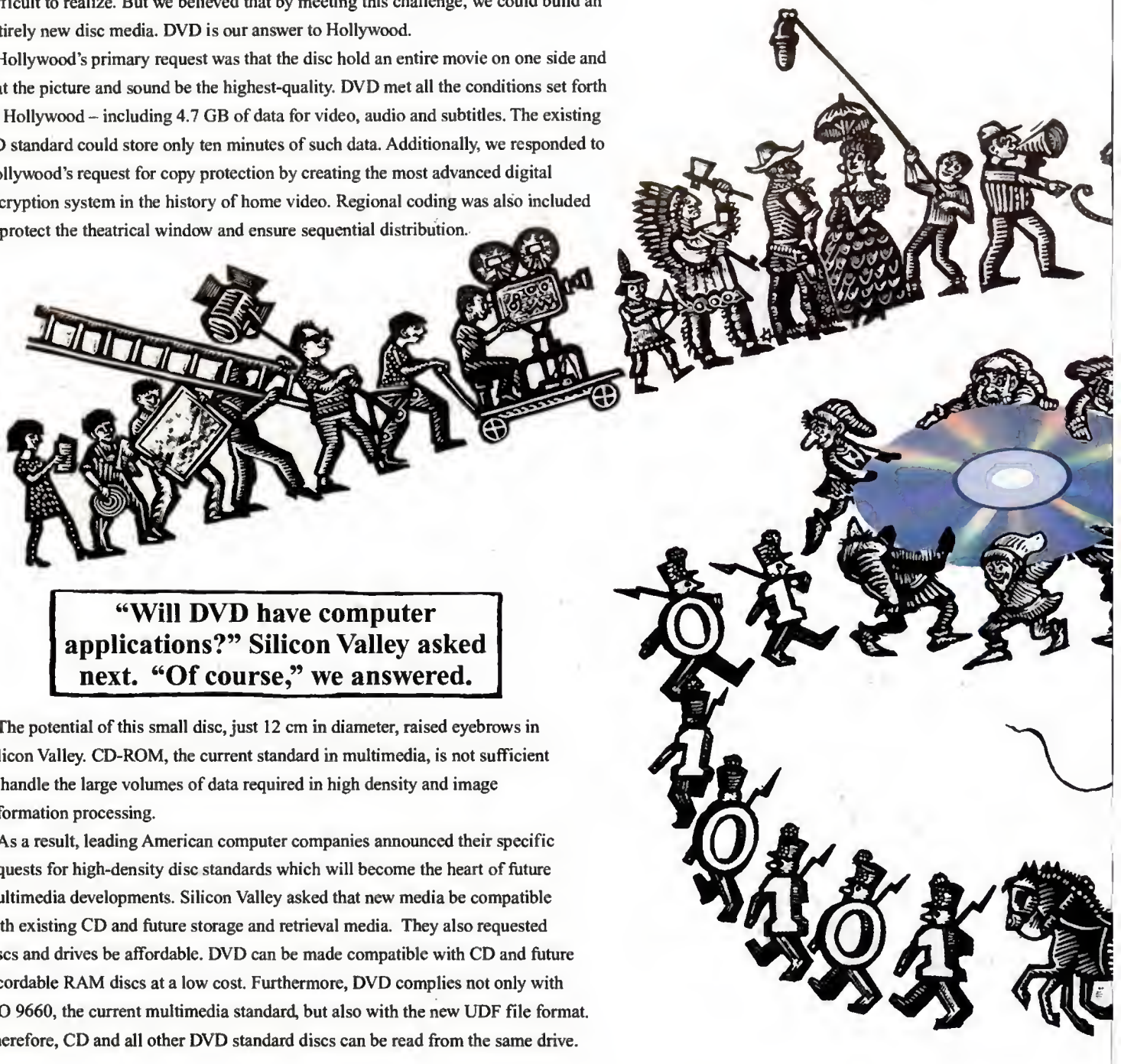
TOSHIBA

DVD™

"Put one full-length movie on a 12 cm-diameter disc," Hollywood said. "No problem and the picture will be the highest-quality," we replied. People looked at us with disbelief.

"We want a dream media that allows people to enjoy the highest-quality picture at home." This strong desire on the part of Hollywood placed difficult demands on our technological development team. At first, Hollywood's demands were considered too difficult to realize. But we believed that by meeting this challenge, we could build an entirely new disc media. DVD is our answer to Hollywood.

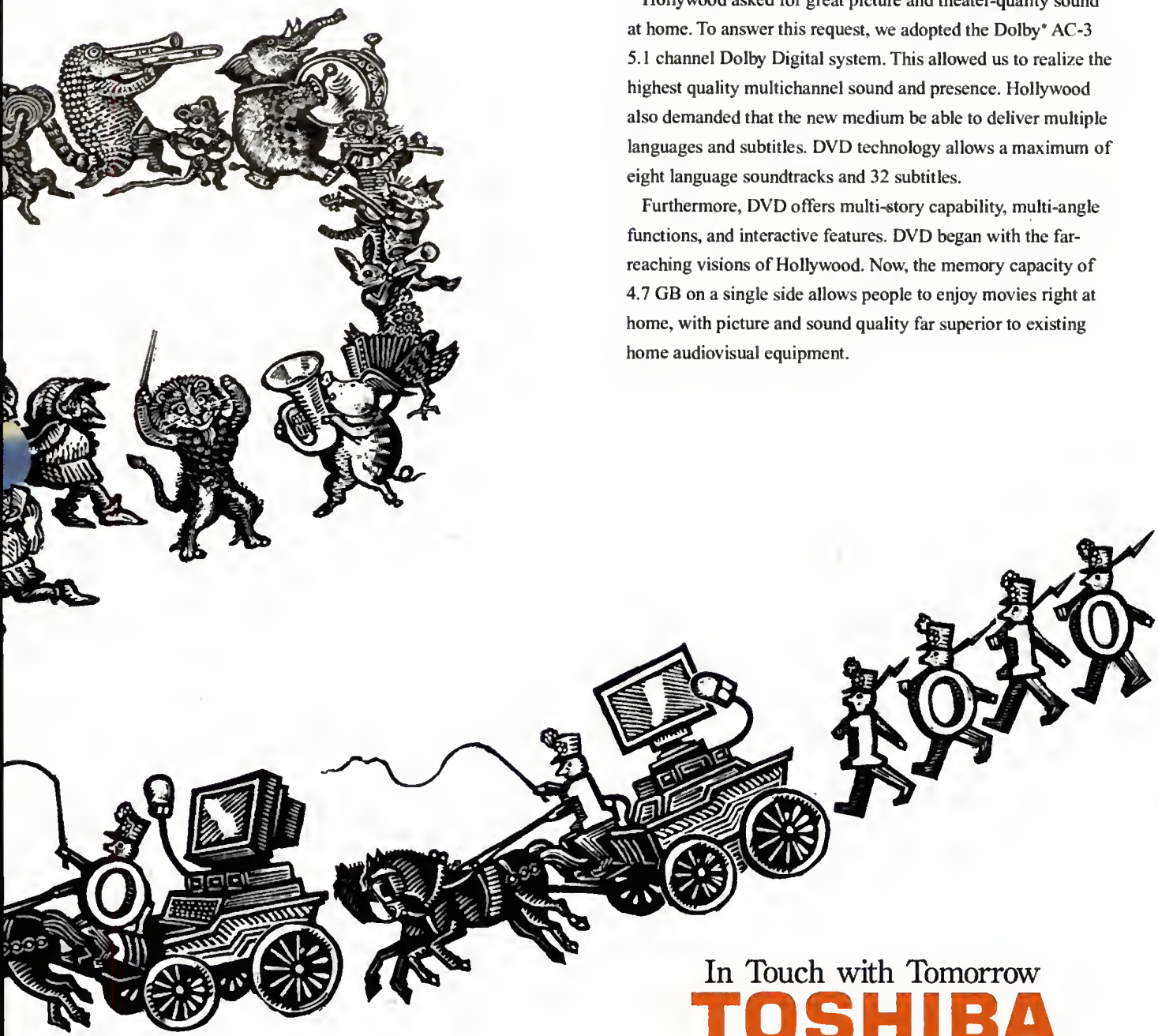
Hollywood's primary request was that the disc hold an entire movie on one side and that the picture and sound be the highest-quality. DVD met all the conditions set forth by Hollywood – including 4.7 GB of data for video, audio and subtitles. The existing CD standard could store only ten minutes of such data. Additionally, we responded to Hollywood's request for copy protection by creating the most advanced digital encryption system in the history of home video. Regional coding was also included to protect the theatrical window and ensure sequential distribution.



"Will DVD have computer applications?" Silicon Valley asked next. "Of course," we answered.

The potential of this small disc, just 12 cm in diameter, raised eyebrows in Silicon Valley. CD-ROM, the current standard in multimedia, is not sufficient to handle the large volumes of data required in high density and image information processing.

As a result, leading American computer companies announced their specific requests for high-density disc standards which will become the heart of future multimedia developments. Silicon Valley asked that new media be compatible with existing CD and future storage and retrieval media. They also requested discs and drives be affordable. DVD can be made compatible with CD and future recordable RAM discs at a low cost. Furthermore, DVD complies not only with ISO 9660, the current multimedia standard, but also with the new UDF file format. Therefore, CD and all other DVD standard discs can be read from the same drive.



"How is the sound?" Hollywood asked. The sound quality and the sense of presence were so amazing that everyone cheered and applauded.

Hollywood asked for great picture and theater-quality sound at home. To answer this request, we adopted the Dolby* AC-3 5.1 channel Dolby Digital system. This allowed us to realize the highest quality multichannel sound and presence. Hollywood also demanded that the new medium be able to deliver multiple languages and subtitles. DVD technology allows a maximum of eight language soundtracks and 32 subtitles.

Furthermore, DVD offers multi-story capability, multi-angle functions, and interactive features. DVD began with the far-reaching visions of Hollywood. Now, the memory capacity of 4.7 GB on a single side allows people to enjoy movies right at home, with picture and sound quality far superior to existing home audiovisual equipment.

In Touch with Tomorrow

TOSHIBA

*Dolby is a registered trademark of Dolby Laboratories Licensing Corporation.



DVD™

A single disc that carries within it the dreams of people.
A recording media for movies, music and computers.
Our multimedia story has just begun.



Companies around the world, including Toshiba, came together to establish DVD as the world standard. This new media will help make your dreams and aspirations come true. It is the ultimate media for the highest quality, in-home movie experience. DVD is a superior form of data storage for the computer industry with capacity far in excess of the current CD-ROM format. It is also a vast improvement over CD audio. DVD's higher capacity offers greater definition and detail in recorded music. As a game platform, DVD offers unrivaled storage capacity and data transfer rates. With DVD, programmers can create the next generation of video and computer games – games with startling 3D images and visualizations. DVD offers programmers the chance to create games so real, so intense, so powerful that a new paradigm of reality and entertainment can be achieved. DVD crosses the audio-visual environment of television and music with the multimedia environment of PCs. The multiple capabilities of DVD make it the ideal vehicle for true multimedia. The age of high quality multimedia is just beginning. DVD's evolution will support not only entertainment, but also business, home shopping, education and publishing. DVD is more than just a new standard for recorded media; it offers freedom of expression at an unprecedented level.

In Touch with Tomorrow

TOSHIBA

For more information call 800-631-3811 INTERNET: http://www.toshiba.com/tacp

Billboard

PRO TAPE

SPOTLIGHT

OVERVIEW '97

Settling Down To Business After The Shakeout

By Dan Daley

The changed landscape means new niches, more formats and less mega-companies. Smart suppliers are also finding fertile ground for new opportunities.

The professional audio- and videotape markets had fluttering stomachs for part of 1996 as the industry went through a long-awaited shakeout. While video enters 1997 not looking unlike it did the previous year, professional audiotape has a somewhat changed landscape, thanks to the growing demand for television-post and a stabilization of raw-materials prices.

The two-, one-, half- and quarter-inch analog markets are now down to two suppliers—Quantegy and BASF. That market segment was rocked during the last year by the departure of 3M, announced in November 1995, from the pro audio and video markets. 3M's inventory and intellectual assets were acquired by Quantegy in 1996, which is selling that inventory as long as it's available and plans to introduce new products based on 3M formulations in the future.

Quantegy, itself formed as a spin-off (of Ampex in 1995), still holds the commanding lead in the U.S. professional audiotape market, which it inherited from Ampex, with an estimated market share in excess of 90% in analog open-reel formulations. However, a reorganized BASF asserts that it is finally getting aggressive about marketing its products to studios and other pro-audio users, with a particular emphasis on the expanding lower end of the tape market—the MDM-based project studios.



BASF Magnetics was sold by parent company BASF AG to Korean electronics manufacturer KOHAP in November 1996. Heavily exposed in consumer tape and audio-duplication tape markets, whose profit margins had become increasingly thin, BASF's parent company had sought for two years to sell its tape division. In September 1996, it announced a tentative deal with Turkish-based RAKS, a diversified company with holdings in duplication and consumer electronics.

But the negotiations were aborted in the wake of protests by BASF labor unions in Germany, who viewed the announced sale—just prior to their contract renegotiations with the company—as a threat to their jobs. The sale to KOHAP two months later kept the BASF Magnetics division intact, and BASF products will continue to be made in Germany using the BASF name for an unspecified period of time.

While these corporate machinations were transpiring, BASF was also reorganizing its North American operations. In October 1996, it closed its Bedford, Mass., U.S. sales headquarters and laid off most of its employees. BASF tape products will now be sold via an independent distributor network, JR Pro Sales, Inc., initiated by former BASF Magnetics national sales manager Joseph Ryan and based in Valencia, Calif.

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PRO TAPE

Picking Up The Pieces

On the threshold of an industry transition, tape suppliers are finding new applications for their services—in pro and home markets alike, on the radio and in video.

BY DAVID FABINELLA

As the 3M, BASF, Ampex drama was playing out in the public eye last year, smaller tape manufacturers like Maxell, Fuji and Sony kicked their R&D departments into high gear. Rather than coming out with an improved formula for analog tape, those manufacturers have turned their attention to what they feel is the wave of the future: digital audio- and videotapes. As Jim Ringwood, VP of new product development at Maxell, explains, "We're at the threshold of a transition away from soft media, or magnetic media, to digital media. I don't think the tape end of the studio business will totally disappear, but I think it will start declining."



Sony Pro MiniDisc system

As proof of their assertions that digital is the medium of the future, manufacturers point to a variety of indicators, including the demise of Studer's tape machines (even though the secondary market for their machine is booming) and Sony's APR 24-track machine. Those same industry-watchers jump outside of the studio business altogether to mention that more and more radio stations are now utilizing systems like the Sony Pro MiniDisc rather than the more traditional NAB cart system. "I think this speaks to a transition that's been ongoing in the pro-audio segment," says Sony's director of marketing for pro media, Tom Evans, "from older analog-based technologies to digital cassette, disc-based and metal-tape technology based formats." In fact, he says, "One of the biggest areas of growth [for Sony] has been in the modular digital multi-track technologies, like the DTRS format and the ADAT format. In the last 18 months, we've worked really hard at addressing the needs of that particular user base."

Just like non-tape companies like Alesis and Mackie, these manufacturers are seeing the home studio as the prime market for their products. "This shift from analog open-reel products to digital cassette disc-based products has been a trend for some time, and we had identified it as an opportunity long before the changes in the complexion of the tape manufacturers and vendors," Evans continues. "The biggest growth area, and one that we continue to focus on more and more, is the home and project studio." To that end, he says, trade shows like NAMM, where Sony unveiled a number of new products aimed at that market, are becoming more and more important to them as marketing tools.

PURSUIT OF THE "PRO-SUMER" MARKET

Stan Bauer, VP/GM of Fuji's magnetic markets division, says that the company is actively pursuing the "pro-sumer" market. "Our basic strategy is to target those consumers who are major-end users of 3M or BASF products," he comments. "I would say 3M is the bigger of the two targets when it comes to the studio business. We're having an ongoing dialogue with them to have them take a bigger position with us, where we match up with products we can offer in that marketplace. It's an ongoing process." They are accomplishing those goals in large part by direct cus-

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ITA's Van Horn, On *Health, Hard Times* And *The Horizon*

BY STEVE TRAIMAN

"The professional audiotape market went through the biggest shakeup ever this past year, but still remains a healthy sector of the recording and replication industry," emphasizes Charles Van Horn, executive VP of ITA (International Recording Media Assn.).

Van Horn reviewed the past 15 months, a period that saw many changes. 3M decided to leave the tape business. Ampex sold its tape division, reestablished itself as Quantegy, which then acquired most of the 3M assets, intellectual properties and remaining inventory of professional audio and video products. BASF first sold, then "unsold" its tape business, finally closing its U.S. office and going to distributors for both professional and consumer products. 3M did retain its audio-pancake business, and most recently, SKMA of Korea, which had provided only audiotape in the U.S., added non-backcoated videotape, tested for high-speed Sprinter duplication.


Charles Van Horn

"We see what's happening in the professional-audio sector as basically a shift in market share," Van Horn observes. "Most of our duplicators are finding it hard to get long-term commitments, due to all the ownership changes, but the business is still marginally profitable, more so to those with audio as a core business." While analog retains a significant portion of studio and duplicator business, Van Horn does see a continuing shift to digital, noting the success of DAT products as well as the expansion of the Alesis and Tascam hardware and tapes.

UNDERPERFORMERS AND HIGH-JUMPERS

In the consumer audio market, duplicators see a continuing decline in prerecorded music cassettes, off an estimated 19% in 1996 from the prior year, according to Billboard/SoundScan projections [final figures are due this month]. "The audio industry overall is underperforming, as far as tape is concerned," Van Horn believes. "Both rap and country, two major tape genres, were down again last year. We had a recent meeting with some of the key players to look at consumer programs that would increase the appreciation of music tapes." This is offset to a degree by a significant jump in audiobooks on tape, which saw at least a 25% increase last year, according to estimates by the Audio

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Who's KOHAP, And What's In It For BASF?

Korean Conglomerate's Takeover Will Keep Legendary Brand Alive

BY CHO YOON-JONG

SEOUL—The recent acquisition of BASF Magnetics Co. by the KOHAP Business Group, Korea's leading manufacturer of raw materials for base film, is expected to resolve a strategic dilemma for BASF, one of the world's largest suppliers of magnetic tape to the recording industry.

BASF had been suffering a loss of competitiveness, due to its inability to secure a dependable supply of raw materials for the manufacturing of base film for magnetic tapes. With the takeover by KOHAP, a major manufacturer of those materials—namely PX, PTX and polyester chips—this problem has been solved.

The KOHAP acquisition includes the eight manufacturing and sales companies affiliated with BASF Magnetics located in Germany, France, Brazil, Austria, Belgium, Spain, Hong Kong and Singapore. The eight companies have a total of 3,000 employees and a combined annual turnover of $1 billion.

With the takeover, effective Jan.1, the name of the company has been changed to EMTEC (Europe Multimedia Technology) Magnetics. But under an agreement between KOHAP and BASF, KOHAP can use the famous BASF trademark for the next five years without payment of royalties.

According to KOHAP, the takeover creates a "strong synergy between the two companies."

For this reason, BASF employees reacted positively to the takeover. In a show of support, union members volunteered to cut pay by 5% and welfare pension payments by 15%, as well as extending working hours, a KOHAP spokesman says.

On KOHAP's part, the benefits for the company include securing a downstream product market for its raw materials and the chance to learn from BASF's expertise in marketing, research, technology and management. Sales will also be made through the BASF Group's network in 21 countries around the world.

KOHAP is one of Korea's top 30 business conglomerates. Originating as a textiles company in 1966, today it has 3,500 employees in 13 affiliated companies, involved in textiles, petrochemicals, communications, distribution, finance, construction and engineering.

With an annual growth rate of 30%, KOHAP's turnover for 1995 was around $2.83 billion.

The takeover of BASF is a key movement in KOHAP Group's plans to move away from textiles toward a focus on new materials, communications, energy, culture and entertainment industries.

It also marks 1997 as what KOHAP is calling its "Year Of Globalization Of Management." At present, KOHAP's international business is concentrated in China and Southeast Asia, though it also has bases in Japan, the U.S. and Russia. Through BASF, it is planning to strengthen its presence in Europe and other regions.

In the weeks since the acquisition, KOHAP has not revealed any detailed future plans for BASF. However, the company's basic strategy is to retain and strengthen BASF's competitiveness through the reliable and cost-effective supply of raw materials for base film.

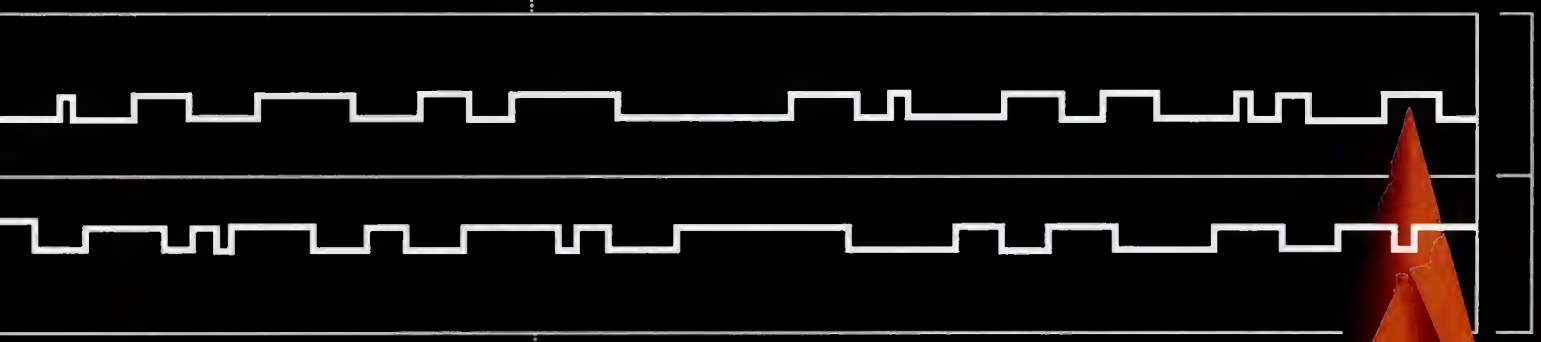
In the long-term, KOHAP says it aims to provide superior quality products all over the world by establishing manufacturing and supply bases close to all major markets.

Although KOHAP has been involved in the tape business through the manufacture of raw materials, the acquisition of BASF has the feeling of a new-business launch. Since the takeover, KOHAP officials have been stationed in Germany to familiarize themselves with the details of their new venture. ■

SONY DISC MANUFACTURING

Where It Began
Where It's Going





Sony Disc Manufacturing
1800 North Fruitridge Avenue
Terre Haute, IN 47804
Phone: (812) 462-8195
Fax: (812) 462-8766
Web Site: www.sonydisc.com

Additional Manufacturing Facilities: Carrollton, Georgia; Pitman, New Jersey; Springfield, Oregon

DVD•Compact Disc•CD ROM•Mini Disc•Laser Disc
Editing•Duplication•Packaging and Fulfillment



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Continued from page 55

Ryan, a 12-year veteran with BASF, acknowledges that BASF had failed in its limited attempts to secure any significant market share in the U.S. prnfessinnal audiotape market. "The products were always there, and the quality was always there—the Germans are meticulous in their quality," he says. "But we didn't move in that market in any substantial manner until the 3M announcement, and we didn't mnve fast ennngh. Alsn, we didn't have sufficient capacity at the time to serve the U.S. studio market, and there were problems with our 469 formulation that set us back."

EXPANDED SALES STAFF

BASF also had only two sales representatives to cover the entire U.S. for that market. Ryan says that an additional eight were hired last summer, but that half of them quit in the wake of the BASF sales announcements, unsure of the company's future. "The 3M announcement left less competition in the market, but it took us a while to ramp up," he explains. JR Pro Sales now has 14 sales representatives to cover U.S. professional audio and video markets. But this late start into the market gives BASF a less-than-5% share in analog tape in the U.S., by Ryan's own estimate. He claims a 15% share of analog's market in Europe, and 10% in both the U.S. and Europe for digital audiotape.

In addition to the 900, 911 and 468 analog tape lines, 931 digital tape and the Maxima professional analog cassettes that it manufactures, BASF also has DAT and DTRS 8-mm tapes that it outsources. DAT products will be manuliactured directly by BASF in coming months, using the company's videotape metal-coating lines, Ryan says, adding that BASF plans to move aggressively into the analog market—which he values at an estimated $165 million annually. Tape shoot-outs—a marketing strategy that worked well for 3M's introduction of its high-output 996 formulation in the early 1990s—are part of BASF plans to gain market share. "The way tn gain market share in analog is by going to the users," declares Ryan. "In digital, it's through the dealers. But the market with the biggest growth pntential is the home-recnrding market—S-VHS and DTRS."



Distributing BASF: Joe Ryan

A reorganized BASF asserts that it is getting aggressive about marketing its products to studios and other pro-audio users, with a particular emphasis on the expanding lower end of the tape market—the MDM-based project studios.

ANALOG: STEADY AND GROWING

"The demand for analog tape has not lessened in the professional recnrding studio—quite the npposite," states Quantegy's Steve Smith, director of audio marketing. "It's holding its own across the entire range of music and other applications, such as sound-for-picture. In addition, small-format systems are continuously growing in number and in the range nf their usage. ADAT, DTRS, DAT and analog cassette-based formats are found in every conceivable professional audio environment, from home and project studios to remote recording systems to being used as interfaces between project studios and traditional studios, as well as in film applications like audio stems and as transfer formats.

"Each system has its own specific requirements for media that have to be met in order for them to work together. There's especially strong growth in the tape market, especially from small-format tapes like S-VHS and 8 millimeter for the modular digital multitrack market, as well as pretty consistent growth in the total audio market. [But] the recording market is becoming filled quickly with all sorts of new formats. It's not a simple world out there anymore."

Quantegy's product offerings reflect the expanding tape universe. In addition to its market-leading 456 and 499 analng tapes, it has the ADAT-oriented 489 S-VHS range of products, the DA8 metal-particle 8-mm tape for the DTRS digital multitrack format and the 467 DAT line.

"The product range is comprehensive, in order to match the range of formats and applications out there," says Smith. "We continue to supply professional products directly to the large studios and record companies, but in the past year we have greatly expanded our distribution netwnrk to accommodate project studios and allow them to buy through their own traditional purchasing channels, mainly via music retail stores."



DAT THING YOU DO

The DAT format has the largest number of suppliers. Ian Jones, managing director of U.K.-based HHB Communications, says there is substantial growth left in that market, for the same reason that small-format MDM tapes continue to grow: the personal-recording market is expanding. "The business is changing, but the reason you see some of the big ones like 3M getting out is because pro audio is such a small market for a multinational corporation," Jones observes. "A smaller company is better suited to take up the challenge of tape in the current market."



Lasting imprint: BASF products

HHB's size allows it to cherry-pick formats for profitability; aside from DAT—for which it markets six different lengths, including the longest in the business at 125 minutes—it also offers CD-R, M/O and an S-VHS for the ADAT format. Jones says the growth of the DTRS/DA-88 format has lagged behind that of ADAT by about 3 to 1, and thus HHB has so far remained out of the 8 mm format. However, he adds, the company is considering entering it, possibly by June.

DIC's VP of marketing, Kevin Kennedy, says that the pro-audio market for DAT is increasingly becoming secondary to the data market. "That's where the big growth is," he explains. "There's really only slight growth for us in pro audio."

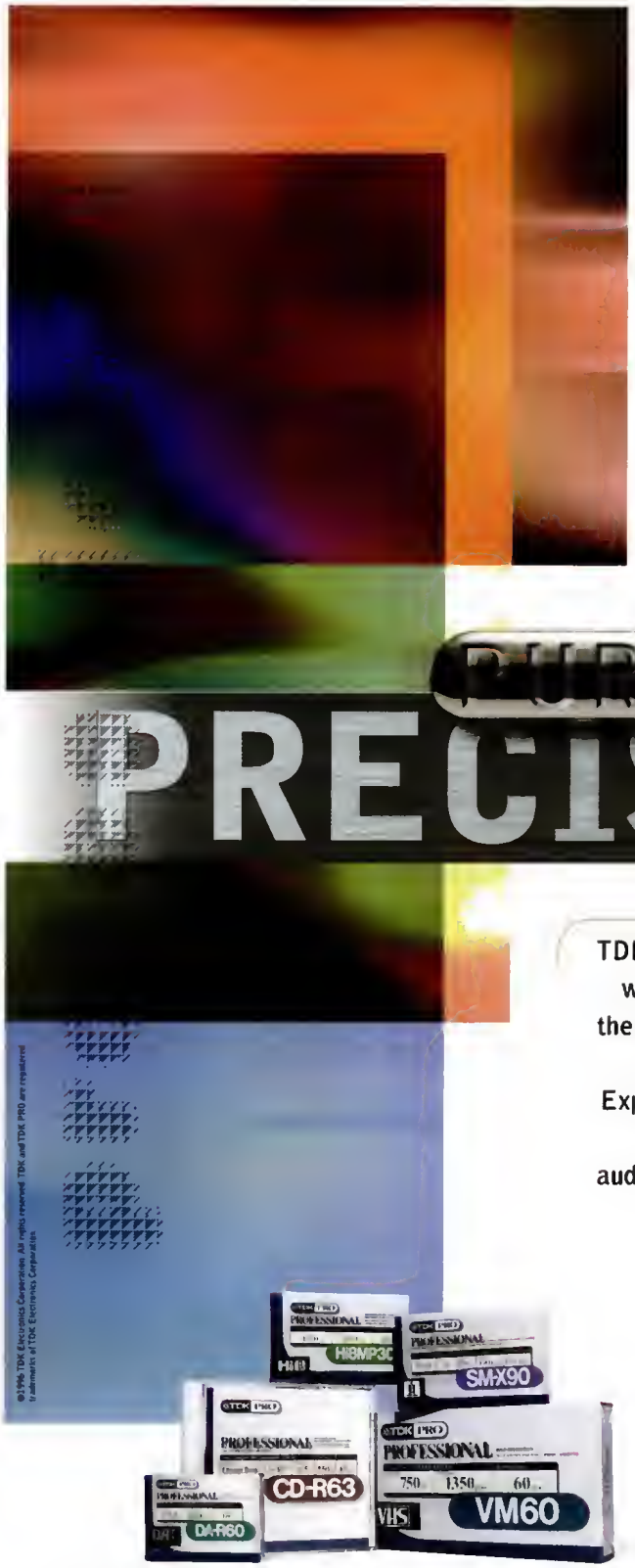
Sony Corp.'s Joe Tibensky, VP of marketing for recording media, feels that strong growth in digital tape products has lifted the market across the board in audio and video. "Video is being driven by expanding applications, more programming and an accelerating trend from analog to digital in general," he explains, adding that, at this stage, balancing the rapid proliferation of formats in digital video—including relatively new ones like DV Cam and SX Beta and older ones like D-1—is a manageable issue.

On the audio side, Tom Evans, Sony's director of marketing for the division, says that, while digital tape growth has been consistent across the spectrum, the fastest growth has been in smaller formats, such as DTRS, ADAT and DAT. "I think it's safe to say that the fastest growth overall in large formats has been in larger studios, and faster growth for smaller formats is in smaller studios," he explains.

NEW MEDIA

Beyond tape, several new media—all disc-based—are playing

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PICKING UP THE PIECES

Continued from page 56

tomer contact and by upping their advertising buys for the second half of 1997.

Bauer admits, though, that the process has taken a little longer than expected. "They've both spent time winding down inventories, so some of those products are still available in the marketplace," he explains. "Even though they both announced they were out of the market, they both wound down inventories at very competitive prices." As those inventories are depleted, Fuji is continuing to spend money on R&D for new digital-domain products. "That's where the business is rapidly moving," Bauer concludes. "We are looking to bring new products to the marketplace to service those needs over time."



Fuji's Stan Bauer

As is Maxell, says Ringwood. "We look for high-tech niches. We are looking more towards the CD-R or DVD-ROM digital aspect of the business, rather than the current magnetic media. That's where we feel we're strong, with new technology. That's where we are directing our efforts, and frankly it'll be the higher profitability that means something to us."

DIGGING INTO DIGITAL VIDEO

In addition to their ongoing development of digital audio products, Maxell, Fuji and Sony are also actively working in the digital video department. The three companies are working to balance their offerings, which Maxell's Peter Brinkman, national marketing manager for consumer products, thinks may have saved their larger competitors.

"For those manufacturers who have exited the business in the past 18 months, one thing is very clear," says Brinkman. "They only had a partial play in the entire arena. They were not a balanced company, a full-line supplier. I would suggest to you, in terms of the horizon, that there is in some respect greater balance at this point for the primary brands to continue to be effective in the marketplace."

From Fuji's perspective, the opportunities for success are ripe, according to Bauer. "No question," he asserts. "Of the businesses they left, the biggest was the consumer video business, then the pro video business and then the pro-audio studio business. Those are the three most important markets to us." ■

"The biggest growth area, and one that we continue to focus on more and more, is the home and project studio," says Sony s Tom Evans. To that end, he says, trade shows like NAMM, where Sony unveiled a number of new products aimed at that market, are becoming more important to them as marketing tools.

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VAN HORN

Continued from page 56

Publishing Assn. Promotional and corporate audiotape usage also exhibited some increases.

Overall projections, highlighted at ITA's annual Update And Forecast Seminar last Nov. 26 in New York, anticipate prerecorded music units in the U.S. and Canada to drop from 437 million in 1996 to 175 million by the year 2000. Over the same period, spoken-word/audiobook units are expected to increase to 800 million, from 600 million last year.

BULLISH ON VIDEO

The professional and consumer-video markets are much more bullish, Van Horn points out. Spurred by the biggest year ever for home-video sell-through, and continuing promotional and corporate increases, an estimated 917 million units were sold in 1996, projected to hit 964 million this year. Sell-through accounted for an estimated 765 million units last year, a total that is expected to hit 815 million in 1997 and 840 million in 1998. Rental units should drop from an estimated 41 million last year to 39 million in 1997 and 35 million by 1998. "Consumers have really gotten into building their home-video libraries," Van Horn says.

CHINESE SHELL GAME

One big concern is the ongoing situation related to supply of VO shells used for video duplication. Shape is the only major U.S. supplier, with the vast majority of product from China, which came close to losing its "most favored nation" designation last year, which would have doubled or tripled existing VO tariffs. With prices for high-quality VOs from China dipping below 30 cents for the first time last year, and typical products running 20 to 25 cents each, any tariff increase would have a devastating effect on the low-margin duplicating business. "I think our duplicating industry is educated enough to show Congress and the Administration that higher VO tariffs would significantly hurt a successful American video-duplication business," Van Horn says. "It would take a minimum six months or more for VO suppliers in Indonesia, Hong Kong and elsewhere to add enough capacity to fill a China gap, certainly at a higher cost than now."

Looking at DVD, with the first launches of DVD for movies this spring, Van Horn doesn't see any meaningful numbers until the upcoming fall holiday season. "If DVD is successfully marketed, it will be 1999 at the earliest before it makes any real inroads into VHS," he emphasizes. The potential for DVD-ROM is much more likely to make faster inroads on an exploding CD-ROM business, he believes. With a significant overcapacity worldwide in CD replication, DVD offers companies an opportunity to shift some of this underused capacity to the new medium. He points to Warner/Specialty, JVC and Nimbus among replicators already committed to DVD production.





ITA staffers Rebecca Libourel and Charles Riotto

HEALTH CARE AND COMMITMENT

Van Horn sees the "health" of the industry evidenced by the success of many replicators and duplicators in cutting costs and finding other avenues of business. Many now offer full-service capabilities, including packaging, printing, inventory control and distribution. These make the operations more cost-effective, spread over a growing number of full-service customers.

ITA is committed to playing an expanded role in the industry's growth. Its co-sponsorship of the three annual REPLItech shows is just one example. "These are the only shows where the replicator or duplicator can get everything under one roof," Van Horn says. "They have their peers and competitors, as well as suppliers and buyers, and interaction through networking and seminars geared to professional growth." After two successful years in Singapore, REPLItech Asia is set for Hong Kong in November, which will provide easier access to the Chinese, he observes. And REPLItech International returns to the San Jose (Calif.) Convention Center this June, after drawing more attendees than ever to a sold-out exhibit area last year.

"Our strategic plan and mission statement focuses on providing a forum for exchange of management-oriented information regarding global trends and statistics," Van Horn notes. "We now have the dollars available to broaden our ability to gather this information and disseminate it through a more frequent newsletter and other bulletins."

ITA recently added Rebecca Libourel to the staff as manager of research and member services, reporting to Charles Riotto, recently promoted to executive director from director of operations. "She will be the key liaison with our statistical committees and will have ongoing contact with member companies to help identify emerging trends," Van Horn says. "A prime goal is to get a better fix on actual unit production and sales of all recording media—a serious gap as noted by a number of speakers at our fall seminar."

A decline in prerecorded cassettes is offset to a degree by a significant jump in audiobooks on tape, which saw at least a 25% increase last year, according to estimates by the Audio Publishing Assn.

Libourel will also play an important role in setting up a new ITA World Wide Web site, expected to be fully operational by this summer. "There's enough information out there on the Internet to go after trends and statistics from our members and other resources worldwide," Van Horn observes. "Our site will help keep ITA and our industry on the cutting edge into the 21st century." ■

OVERVIEW '97

Continued from page 59

increasingly larger roles in audio storage. CD-R, which took the industry by storm (and surprise) last year, is growing in double digits, and blank CDs are being offered by a growing range of companies, including traditional-tape suppliers like Quantegy, pushing the manufacturing capacities of the

JR Pro Sales Inc.
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world's three primary CD-R suppliers (Kodak, TDK and MTC) to rapidly expand their production capacity. CD-R discs are now competitive in terms of price with DAT tapes and are augmenting DATs in applications like mix safeties and, in some cases (like music publishing), supplanting DATs as the main final format.

Sony's revivified MiniDisc format is making a bid on the lower ends of the personal recording market—



Ian and Fraser Jones, HHB Communications

Sony, Tascam and Yamaha have all offered MD-based multitracks for sale, and the format could ultimately replace existing open-reel and cassette-based formats in that market. M/O products, such as Sony's 1.2 GB PCM 9000, are regarded by many as a bridge format—or in Tom Evans' words, "a niche"—one that will transition the hard-disk recording industry from computer drives to larger-format optical storage formats. It is in this regard that the forthcoming DVD format may find pro-audio applications.

In pro video, tape will remain the primary format for years to come for all production and most post-production, with non-linear systems functioning as an adjunct to tape in post. And tape has a substantial future in a range of pro-audio applications, say tape manufacturers. Based on that medium's reliability, maturity, robustness and cost-effectiveness, reports of its demise in that market that have been heard regularly in the increasingly computerized pro-audio business continue to be premature. ■



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WRITTEN BY DEBORAH EVANS PRICE

"KISS THE GIRL"
Written by Howard Ashman, Alan Menken
Puhlished by Walt Disney Music Co. (ASCAP), Wonderland Music Co. (BMI)

*One of the most interesting multi-artist efforts released last year was "The Best Of Country Sings The Best Of Disney," on which country acts covered songs made popular in Disney films. Though not specifically promoted as a single, one tune gained enough play at country radio to surface on the Hot Country Singles & Tracks chart: **Little Texas'** version of "Kiss The Girl," a song performed by Sebastian the Crab in "The Little Mermaid."*

"Gary Burr [the album's producer] called and asked us if we wanted to be a part of the Disney project, and we said, 'Sure,' " recalls Little Texas guitarist Porter Howell. "It was really a fun thing, one of the most fun things we've done. We didn't expect it to get radio airplay in the slightest . . . [but it happened] partly because we hadn't had anything new on radio in quite a while and partly because Disney loved the album and was promoting it."



All the members of the band say they've seen "The Little Mermaid" and are fans of the film. In fact, Howell says he liked the song so much that years ago, when the movie was first released, he taped the tune just to play on the hus. So when the band was asked to do a song for the Disney album, he was happy to record that one.

"When we cut it, it ended up having this Caribbean kind of feel," he says. "It's really a cool thing . . . It's a great song. We do it live in our shows. We have this funny little thing Dwayne [O'Brien] does where he does this little character. It's pretty funny."

NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100
CAN'T NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP

HOT COUNTRY SINGLES & TRACKS
WE DANCED ANYWAY • Matraca Berg, Randy Scruggs • Longitude/BMI, August Wind/BMI, Great Broad/BMI, Heart Of Hearts/BMI

HOT R&B SINGLES
CAN'T NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP

HOT RAP SINGLES
CAN'T NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP

HOT LATIN TRACKS
ENAMORADO POR PRIMERA VEZ • Enrique Iglesias • Fonomusic/SESAC

BBC Dives Into Music Publishing

Arm, Under Mike Cobb, Links With BMG

■ BY NIGEL HUNTER

LONDON—Music publishing will be a major element in the reshaping of BBC Worldwide's commercial operations, which already include magazine and book puhlishing, home videos, spoken-word cassettes, CD-ROMs, and online services. BBC Worldwide returned to the BBC 76.7 million pounds ($122.7 million) for the 1995-96 financial year from a gross of 338 million pounds ($540.8 million).



COBB

Apart from a brief foray in the past under the aegis of BBC Records, this is the BBC's first serious involvement in music publishing and reflects the corporation's policy to maximize commercial opportunities and income at a time when program and production costs are climbing. All net earnings from the BBC's commercial arm are plowed back into the BBC to help fund further productions.

BBC Worldwide Music, a Worldwide subsidiary, agreed to a long-term deal last November with BMG Music Publishing in preparation for its entry into this area. Under the terms of the agreement, BMG is handling royalty collection and catalog administration on behalf of BBC Worldwide in all territories.

"The BBC probahly commissions more new music than anyone in the U.K. today," said John Willan, director of BBC Worldwide Music, at the signing of the deal. "Yet it has never actively explored the rich area of music publishing until now."

Heading BBC Worldwide's music puhlishing operation is Mike Cobb. His background is law, and his involvement in the music business began in the '70s, when he joined the Surrey Sound group of companies in Leatherhead, England. He worked there with Nigel

(Continued on page 75)

'Lovin' ' BMI's Most-Performed Song

NEW YORK—BMI has crowned a new champ among its most-performed songs with "You've Lost That Lovin' Feelin,' " the classic rock ballad penned by Phil Spector, Barry Mann, and Cynthia Weil.

The song, initially a hit for the Righteous Brothers in 1965, makes further history at the performing right society by having accumulated more than 7 million plays on radio, a record. BMI says that if played continuously, the song would account for 39.1 years.

It took some doing for "You've Lost That Lovin' Feelin' " to take over the No. 1 performance slot at BMI, where for more than a decade the crown was held hy another 1965 hit, "Yesterday" by the Beatles' John Lennon and Paul McCartney.

The songwriting team behind "You've Lost That Lovin' Feelin' " is no stranger to BMI performance awards. Spector, who will be inducted into the Songwriters Hall of Fame in June, has five other entries: as the co-author of "Spanish Harlem," "Be My Bahy," "Chapel Of Love," and "Da Doo Ron Ron (When He Walked Me Home)" and as the sole author of "To Know Him Is To Love Him."

Mann and Weil are authors of songs with 11 million performances, among them "(You're My) Soul And Inspiration," "On Broadway," "Here You Come Again," and the Oscar-winning "Somewhere Out There." They were elected to the Songwriters' Hall of Fame in 1987.

BMI began to puhlicly acknowledged million-performance songs as part of its 50th anniversary celebration in 1990, when it released a top 50 list of what it dubbed "BMI Million-Airs." Then, "You've Lost That Lovin' Feelin' " ranked No. 8 with more than 4 million plays. From 1965-95, the song garnered 10 BMI Pop Awards, more than any other composition.

IRV LICHTMAN

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Ex-Rocker Takes To Publishing; Tale Of An Anti-Racist Song

LIFE AFTER THE ROAD: "About five years ago, I decided I had enough of touring . . . but what to do?" says **Marc Ferrar.** Ferrar started out as a guitarist for a hard-rock band called **Keel,** which was signed to **Danny Goldberg's** Gold Mountain Records. The band recorded four albums and went on seven world tours, including an opening stint for **Bon Jovi** at Madison Square Garden in New York.

Deciding to get involved in film and TV music, Ferrar opened his own music puhlishing company, MasterSource, in Van Nuys, Calif. With a catalog of songs, about 10% of which he wrote or collaborated on, Ferrar says he's placed about 300 in various projects, including several Walt Disney films, Castle Rock's "Extreme Measures," and Warner Bros.' "National Lampoon's Las Vegas Vacation," which licensed three songs.

On TV, his catalog has been placed in such shows as "Melrose Place," "ER," "The X-Files," "General Hospital," "Sisters," and "Bless This House." Other exposure includes jingles, trailers, and in-house corporate videos.

For easier access to his catalog, Ferrar, who works with an assistant, **Scott Nackoley,** has compiled a second CD boxed set of master recordings that his firm also owns. The selections run the gamut of today's pop music. "I began to realize that publishers made as much as the writers without having to go out in a van with five other guys for six months at a time," Ferrar says.

LIFTING 'RESTRICTIONS': Every song has a history, of course. Yet "No Restricted Signs In Heaven" is one whose very title suggests a story of great social significance.

At a March 1 salute to his career hosted by New York's Sheet Music Society, the author, **Ervin Drake,** said the 52-year-old song, with its strong, infectious gospel feel, took issue with racism as revealed by the separation of hlacks and whites in public places in the South. Drake remembers that **Pete Seeger** had good things to say about the song when he heard it.

Its anti-racist voice was apparently too much for mainstream music publishers in 1945, the year the song was written. After several turndowns, Drake decided to publish the song himself, and he eventually got a cover hy **the Golden Gate Quartet** on Columbia Records.

Thankfully dated in 1997, the song is part of an ugly history. It was used in a recent PBS special on the civil rights movement, finding a bigger audience on television than it could have possibly received in an era when social protest had a spotty record in the mainstream media—and among mainstream music publishers.

Drake, the author or co-author of other songs that have had little difficulty over the years meeting the demands of pop music tastes, also narrated the inside dope behind his other notable creations, including "It Was A Very Good Year," "Good Morning Heartache"—recorded hy **Tony Bennett** on his new tribute album to **Billie Holiday**—"Tico Tico," "Across The Wide Missouri," "A Room Without Windows," and "Come To The Mardi Gras."

Words & Music™

by Irv Lichtman

Drake is also the co-author of "I Believe," which still carries potent and inspirational conviction. Drake said that it was written quickly for singer **Jane Froman** to perform on her TV show of the early '50s. However, she let it pass when the authors refused to make certain changes. But Drake said she changed her mind, singing it on her show and on a Capitol Records release only after it was given to **Frankie Laine** for a Columbia singles session (it was the B-side) in 1952. Laine, as he did with many songs, made it his own with a powerhouse version that beat out many cover versions, including Froman's recording.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:

1. "Rent," vocal selections.
2. **Tracy Chapman,** "New Beginning."
3. **Phish,** "Billy Breathes."
4. **The Who,** "Definitive Collection."
5. "Evita," vocal selections.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Papuan Telek Breaks Out

Set Aimed At Australian Market

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—George Mamua Telek can't walk the streets of his native Papua New Guinea. Having become a household name, he instantly gets mobbed when he goes out. "It's nice to be popular," he says in halting English. "It's good to sell cassettes, but no good when you want to go somewhere in a hurry."



TELEK

Thirty-eight-year-old Telek achieved local superstar status in the 1980s when fronting some of the country's biggest bands, including Moab Stringband and Panim Wok (Can't Find Work). He generally sings in "tok pisin" (pidgin English), the only option in a country with more than 750 dialects. Telek tours constantly through the South Pacific, while his records—five solo efforts and those with his bands—continue to notch up impressive sales in Vanuatu, New Caledonia, and the Solomon and Cook islands.

Telek lives with his wife and six children (who range in age from 9 months to 14 years), in the village of Raluana, where he has a cocoa plantation. It is not far from Rabaul, the nation's capital and center of the music business. The music scene in Papua New Guinea is rich and diverse, with hundreds of bands honing their skills in 6 p.m.-6 a.m. shifts in clubs. Cassettes are released through two "hit factory" labels, Pacific Gold Studios and CHM Supersound, solely for local consumption. Bootlegging is rampant, due to the lack of copyright laws. "There is so much illegal taping, it's difficult to get what you earned," says Telek.

His latest, eponymous album, out through Sydney-based Origin Records, is his first to attempt to break into the Australian market, New Guinea's closest neighbor (so close, in fact, that the Torres Strait Islands and Papua New Guinea's western province are visible across the water).

"Telek" was cut in Melbourne with Australian TV and film composers David Bridie and John Phillips, who are also producers and members of hit band My Friend The Chocolate Cake.

Performers on the album include local rock players and Aborigine drummers; New Guinea's Rusiat Wakit, Pius Wasi, Galupa Golkama, and Kereka Kau; and Aborigine singer/songwriters Archie Roach and Kev Carmody.

The record takes in traditional laments in Telek's local dialect Kuanuan; rock songs like "Melbourne City" and "Waligur Lau," which mix drum and kundu patterns; a bamboo flute love song; the haunting "maskmaneater" song "Anoro" on which Carmody plays didgeridoo; and a duet with Roach on the rhythmic "Go Way Long Bus."

"The tapes which sell in New Guinea don't make a lot of sense [in other countries]," says Bridie. "George realized after he did shows

(Continued on next page)

French Labels Welcome Retail Revival

FNAC, Virgin Plan Stores To Stem Hypermarket Tide

■ BY REMI BOUTON

PARIS—Two leading music retail chains in France, FNAC and Virgin, are countering the tide of hypermarket domination here with new expansion plans.

The projected growth of both groups is being warmly welcomed by record companies, particularly as it is being carried out in a difficult economic climate. Labels see it as assisting their efforts to bring a broader range of product to consumers and to make people aware of emerging acts.

Virgin's expansion will be through the opening of smaller stores, a departure from its previous Megastore-only strategy, while FNAC, which has 50 stores in France and accounts for 25% of total record sales here, will open two stores this year: one on the prestigious Champs Élysées in Paris and the other in the city's St. Lazare railway station.

These plans come after two years of growth from hypermarkets, whose market share in France is now as high as 57%, according to record industry estimates.

Because of the hypermarkets' limited stocking policies and the damage their cut prices have inflicted on the indie retail sector, the development of dedicated music chains FNAC and Virgin is receiving a warm response from the record industry.

Jean-Claude Gastineau, VP of Sony Music France, speaks for many when he welcomes the moves, but he is also concerned about the impact of having a new FNAC store in close proximity to Virgin's flagship outlet on the Champs Élysées.

He comments, "I am not sure that having two stores so close to each other on the Champs Élysées is really the most suitable, although having several stores concentrate on [one] location has worked perfectly well in other countries."

In London, for example, Virgin's main Megastore—the world's largest home entertainment store—is located on Oxford Street, 200 meters from HMV's flagship outlet, the world's largest record store, according to the Guinness Book of Records.

The Champs Élysées FNAC store will be located in the Claridge gallery, on the same side of the road and a few meters from the Virgin Megastore, France's largest record store. For Virgin, the arrival of this competitor means the end of a golden era on one of the most-visited avenues in the world.

The new FNAC store, when open in the summer, is believed to be the chain's biggest outlet in France, with a reported 3,000 square meters of display space. The Virgin Megastore has 4,500 square meters.

FNAC's two new Paris stores will add to its existing five outlets in the city, in Halles, Montparnasse, Ternes, Bastille, and Italiens. The Bastille and Italiens stores carry music and video only, while the others cover the whole range of product traditionally handled by FNAC—books, audio equipment, computer hardware and software, pho-

(Continued on next page)

FNAC To Double Stores In Belgium

■ BY MARC MAES

BRUSSELS—The March 12 opening of FNAC's fifth Belgian store—its second in Antwerp—is sparking a new round of expansion for the chain here.

The new outlet is located in the successful Wijnegem shopping mall, which claims 7.5 million visitors each year and sits on the outskirts of Antwerp, near the Dutch border. In addition to Belgian customers, FNAC is aiming to attract cross-border business with prices that are significantly lower than those in the Netherlands.

According to the company, the second Antwerp outlet will soon be followed by other new Belgian stores in Brussels, Bruges, Ostend, Leuven, and Namur.

FNAC opened its first Belgian store in 1981 in Brussels, under the management of the Sodal company, which was 40% owned by FNAC France and 60% owned by the Belgian GIB Group. In 1986 and 1987, FNAC launched stores in Ghent, Liege, and Antwerp.

In 1994, the French Pinault-Printemps-Redoute group acquired a majority stake in FNAC France, and in October last year GIB sold its shares in Sodal to the group, thereby bringing FNAC Belgium under the same management as the chain's French operations. The FNAC stores here are run by the company's Belgian president, Gerard de Sede.

The new FNAC store—opened with what the company says is an investment of approximately $3 million—will employ 60 people and will follow the new FNAC philosophy of limiting electronic, computer, and hi-fi goods in favor of stocking more music in its 1,400-square-meter floor space.

Maintaining a broad catalog available to customers is one of FNAC's stated concerns, and the company says its new store will have around 60,000 CD titles permanently on display.

"Offering a wide choice is our strength," says Catherine Ullens de Schooten, communication and market-

(Continued on next page)

Changes At German Music-TV Channels

Viva Shares Attract Huge Bids

COLOGNE, Germany—One the founders of German music TV channel Viva, radio mogul Frank Otto, is planning to sell his 19.8% share in the station for an eight-digit sum.

It is not yet known whether Viva's other shareholders—Sony Music Entertainment, EMI Music, Warner Music, and PolyGram—will increase their present stakes of 19.8% each. Each of the companies has a right to first refusal of any additional Viva shares that become available.

However, industry observers say that magazine publisher Bauer Verlag, Bertelsmann-owned TV station RTL, and a large U.S. entertainment group have already expressed interest in buying Otto's stake in Viva for a high eight-digit figure. Media experts say Otto is asking for about $20 million.

According to Viva managing director Dieter Gorny, the station expects profits of $5 million this year on total revenues of $50 million, up from $36.6 million in 1995.

Viva now reaches 96% of all cabled German households,

(Continued on next page)

MTV Adds New German Programs

HAMBURG—MTV Europe is keeping up the pace of change in its regionalization strategy with the launch of a daily four hours of locally produced programming on its Central Service, the signal seen in the German-speaking territories.

The four hours include two new German-language programs, an extra hour of "Select MTV" in German, and a predominantly German version of "MTV Hot."

Holger Speckhahn presents one of the two new shows, called "MTV In Touch," which is centered on interviews with MTV viewers about their thoughts and concerns.

"MTV Hitlist Germany" is the second new program on the Central Service. Billed as MTV's alternative to the official German charts compiled by Media Control, "MTV Hitlist" is based on the singles chart supplied by leading retail chain World of Music (WOM). At present, WOM sales figures are not included in the Media Control charts.

Michael Oplesch, managing director of MTV Networks Europe (Central), says of the program changes, "This ensures that we provide our viewers with a local perspective whilst continuing to provide them with MTV Europe's

(Continued on next page)

newsline...

V2 RECORDS is starting a singles label in the U.K. as part of its A&R strategy of giving new acts a break. To be called Victory V, the imprint will issue 1,000 copies of singles by unsigned artists. Dave Wibberley, head of A&R for V2 in the U.K., says, "It's a way for bands to put out a record without advances and big deals. It also gives scouts experience about who they can sign." At the other end of the scale, V2 says it is still looking for big-name acts whose contracts are up for grabs.

U.K.-BASED RADIO GROUP GWR's Classic FM is part of a winning consortium for an FM license in Johannesburg. Classic FM has a 20% stake in the winning group, which beat 11 others, including Virgin Radio. The company will supply format guidance, a music database, and training as well as advise the new station on programming and marketing strategies. The station, to be known as Classic FM, is thought to have a potential audience of 5 million. South Africa's Independent Broadcasting Assn. has also awarded licenses to local groups for a youth/speech station and an R&B music station.

Decca Puts Muscle Into Its Marketing

Label Curbs Output To Focus On Being 'Biggest And Best'

■ BY JEFF CLARK-MEADS

LONDON—Decca, one of PolyGram's three classical operations, is putting the emphasis on marketing rather thsn record production as it moves toward its objective of being "the biggest as well as the best" classical company.

President Roger Lewis has restructured Decca's London-based international marketing department, which, he says, is "a repositioning of Decca to focus on the marketing function, to beef up the marketing function, and to put real muscle into the marketing function."

He concedes that, in keeping with sister company Deutsche Grsmmophon, Decca is cutting back its number of releases (Billboard, March 1), but he ssys that the two decisions are not related.

Asked how the new emphasis at Decca relates to PolyGram's global restructuring, Lewis says, "The key objective is to maximize the opportunity that presents itself, and that opportunity is considersble."

He maintains that Decca is cutting back on production and enhancing its marketing to give it a better focus on each of its new releases. Saying that he wants the company to be "the biggest ss well as the best classical company in the world," Lewis adds tbat he hopes to sell more records to committed classical



fans, as well as broaden the fan base for records nominally in the classical arena.

He says thst the company has already had significant success in this area and points to the globsl impact of "The Three Tenors." Lewis adds, "Our definition of the market is potentially broader than that other record companies'. " Projects at the boundary of the definition of classical, he says, include the "Braveheart" soundtrack and impending "Anna Karenina" soundtrack.

Overall, Lewis, who joined the company at the beginning of this year (Billboard, Jan. 18), says he is upbeat about Decca's potential in the market. "Some compsnies outside PolyGram are cutting back. Now is the time to seize the initiative and go forward. What we have done is make a commitment to the long-term future of the classical record business."

Lewis argues that the team he has put in place is unparalleled in the classical sector in terms of the range of skills, expertise, and experience it represents.

He says, "Working hand-in-hsnd with our A&R department, this team will ensure that Decca provides the highest level of service to its artists, operating companies, and the record-buying public around the world."

The team consists of Terri Robson, who is promoted from marketing director to director of marketing, with specific responsibility for Decca's commercial, soundtrack, and event activities, new music label Argo, and all Luciano Pavarotti projects.

Paul Moseley moves up from Decca's U.K. head of marketing to director of marketing with responsibility for the core classical repertoire of the Decca and L'Oiseau-Lyre labels.

Industry consultant Edward Kershaw is appointed director of catalog development; former head of marketing Didier de Cottignies is named director of artistic development; Paul Saintilan joins from Lewis' former company, EMI Classics, to be director of strategic development; and Cheryl Grant, formerly hesd of production snd operations, is appointed director of msrketing services.

PAPUAN TELEK BREAKS OUT

(Continued from preceding page)

in Australia that what he'd been doing for the last 15 years wouldn't translate here, or in Europe and the United States."

Bridie and Phillips' interest in New Guinean music began during a vacation in 1986. Then members of ambient band Not Drowning Waving, the pair discovered tapes of the Moab Stringband and initiated an introduction. Two years later, Not Drowning Waving returned to Rabaul snd, with Telek and other local musicians, such as flautist/vocalist Wasi and drummer Ben Hakilitis, cut the band's landmark album "Tabaran."

Issued in 1990 by Warner Music Australia, "Tabaran" has sold more than 15,000 copies (according to the label), an impressive figure locally for a nonmainstream record. Its fans included Peter Gabriel and David Byrne, the latter claiming it as his favorite album of the year. It highlighted the close similarities between New Guinean and Australian aborigine cultures—the rhythms (Hakilitis now drums for Yothu Yindi), dance steps, face-painting, and use of instruments to create the sound of nature.

Not Drowning Waving and Telek toured Australia and New Guinea together, the dates in the latter market filmed for a documentary screened here on SBS-TV and aired in other territories.

In 1996, Bridie convinced cultural festivals to fund the Sing Sing shows in Melbourne snd Sydney. These amalgamated the traditional and contemporary cultures of Australia, the Torres Strait Islands, and Papua New Guinea. They brought together Roach, Ruby Hunter, Telek, Buia, the Torres Strait Islands Dance Troupe, members of Yothu Yindi, Wasi, Hakilitis, and the Kaiwosi PNG Performance Group.

Initial work on "Telek" began three years ago, when Telek collaborated with Bridie and Phillips on the music for a documentary called "Raskols" (Rascals), about gangs in the New Guinean highlands. Recording in Rabaul had to be moved 40 miles away to the besch of Bindings during the devastating volcano eruption there in 1994.

"It's music from the last frontier, that's the appeal," says Phil Mortlock, mansging director of Origin, who bankrolled the project. "There's still a mystery about PNG culture. Except for an album of traditional New Guinean drummers some years ago, this is the first record coming out of there aimed at the international market."

Mortlock, responsible for releasing "Tabaran" while managing director at Warner, is ecstatic with the response so far to "Telek." Youth network Triple J and college radio are airing rock-orientated tracks from the album, while album rock metro and regional outlets are opting for its string band tracks. Mortlock says that export orders, mostly from the U.S., are encouraging, and that Gabriel's Real World Records hss expressed interest in releasing the set globally.

Telek toured Australia through late February and March, appearing in clubs, at Womadelaide, at the Port Fairy Folk Festival, and at New Zealand's Aotearoa Womad Pacific. He returns in May for the Brisbane Biennale and shows in Sydney.

Concludes Bridie, "The biggest barrier this album will have in the West ls the perception that world music is not accessible and [is] hard going for anyone not musically adventurous. But George has gone down a storm with Australian audiences. Hls voice is pretty special, and they love his stories and onstage persona. Like Youssou N'Dour, Salif Keita, or Ofra Haza, he can make his mark."

MTV PROGRAMS

(Continued from preceding page)

unique window on the rest of Europe's music and youth culture."

MTV Europe president/CEO Brent Hansen says the launch of Central Service-produced programs is part of "our philosophy to shrink the network content [of the regional services] to the 60% which we think are effective and redistribute resources to enable the channels to work closer to their markets."

With a dedicated U.K. Service starting in July and an already largely autonomous Southern Service based in Milan, Hansen describes MTV Europe's next task as "balancing the channels."

CHRISTIAN LORENZ

VIVA SHARES

(Continued from preceding page)

compared with only 63% for sister channel Viva 2. With almost 160 employees in Cologne, Gorny says he is confident that loss-making Viva 2 will soon also break even, although he projects a loss of $4.7 million at Viva 2 this year.

In addition, Viva is planning its own music magazine, to be launched this August by Hamburg publishing company Gruner & Jahr, with a planned circulation of more than 300,000 copies.

WOLFGANG SPAHR

FNAC, VIRGIN PLAN NEW STORES

(Continued from preceding page)

tographic products, video, and records.

Both the Champs Élysées and St. Lazare stores are believed to be slated to concentrate on music, video, and multimedia only. It is also understood that, unlike FNAC's other stores, the Champs Élysées outlet will be open on Sundays, following the lead of the Virgin Megsstore.

FNAC has declined to discuss the details of its expansion with Billboard.

Retail sources suggest that FNAC commands a 55% market share of the record market in Paris and estimate thst this figure would go up to 70% with the two new stores. "I don't know many sectors in retail where there is such a monopoly," says one well-placed retail source. "Thia is becoming a political problem."

At Virgin, the scope of expansion is less smbitious. A 1,000-square-meter Virgin outlet will be opened in April in the shopping mall attached to the biggest Carrefour hypermaket in France, in the city of Claye-Souilly, at the southern edge of Paris. The store will use the supply logistics of the Champs Élysées Megastore.

This new store will mark Virgin Retail's return to expansion after more than two years without any openings here.

The announcement comes a few weeks after Virgin Stores France shareholders—mainly Virgin Retail—agreed to a new cash injection of 110 million francs ($20.3 million). At the same time, the retsil group will downsize its work force, cutting 43 jobs from a total of 586.

Jean-Noel Reinhardt, managing director of Virgin Retail in France, says 20-30 of these ministores could be opened in France within the next seven or eight years. To that effect, he says, the company's shareholders have committed to a 400 million franc ($74.07 million) investment plan.

Reinhardt concedes that Virgin's new tactics are connected with the arrival of FNAC on the Champs Élysées. "It is obvious that at the end of 1997, it will become much more difficult for us to support the other stores in France with the group's resources," says Reinhardt, suggesting that money and energy will be concentrated on the development of new projects before competition takes its toll on the Champs Élysées.

Even now, says Reinhardt, only two Virgin stores in France are profitable—the Champs Élysées and the Toulon Megastores. However, profits from these two operations are enough to offset start-up losses in other cities. Reinhardt says he is confident that the chain's most recent opening, the 2-year-old store in the gallery below the Louvre Museum in Paris, will break even in 1997, partly due to the planned jobs cuts.

Virgin's philosophy, he says, is to increase the number of stores in order to get more weight on the market. He explains, "You can't pretend to have a network with only five stores, so our shareholders, mainly Richard Branson and [Virgin Stores France chairman] Patrick Zelnik, took the strategic decision to finance the opening of stores whicb have the potential to be profitable rapidly before continuing to pour resources into our money-losing stores in Bordeaux and Marseille."

Reinhardt says the opening of the store in Claye-Souilly is a first step. Other outlets, using the ssme concept, are poised to open in the coming months. Reinhardt says there will be two types of ministores—smaller ones, with less than 1,000 square meters, and midsize stores, with some 1,500 square meters.

He adds thst he does not exclude the opening of other Megastores in some of the country's five or six main cities, but with less start-up costs than were incurred in Paris, Marseille, and Bordesux.

The stores in the latter two cities have lost a cumulative 230 million francs ($42.6 million) since their launch in the early 1990s. Trimming the losses in those two cities is second in the list of priorities, says Reinhardt, though he says that the stores in Bordeaux and Marseille will lose 21 and nine jobs, respectively.

Some in the industry fear that there will be a situation similar to the one in Bordesux in the late 1980s, when Virgin Megastore and HMV each opened a store there, competing with an already established FNAC. FNAC began a price war, squeezing margins to offer the lowest price. Forced to follow, the other stores faced a tough time, with HMV eventually pulling the plug—the U.K. retail chain has not returned to France since—and the Megastore still losing money.

Reinhardt says that he is ready for a price war if it happens, but that he will not start it.

He states, "We won't attack FNAC on this ground. We'd rather play the csrd of service, competence, and choice. If FNAC wants to use the same weapons as the hypermarkets, which is pricing, it's their problem, not ours."

FNAC BELGIUM

(Continued from preceding page)

ing director of FNAC Belgium, "and because catalog is very important, we maintain the best relationship with the local record companies. Only a small minority of our product is brought as transshipments to avoid problems with local distributors."

With revenues of $131 million in 1995 and the commitment of the powerful Pinault-Printemps-Redoute group, the FNAC chain has consolidated its position on the Belgium market.

"We're happy to see the expansion of FNAC in Belgium," says Koen Van Bockstal, managing director of Sony Music Belgium, "and this proves that the company's concept in the four existing stores is the right one."

Van Bockstal says be is particularly pleased by FNAC's decision to stay with local suppliers and the potential this provides for joint label-retailer promotions.

The joint campaign aspect is also welcomed by BMG Ariola's general manager, Frank Aernout, who says, "Their idea of having mini-concert-tours in the FNAC stores is also brilliant: We had artists like Khadja Nin, Marc Lavoine, and Indochine on showcases there, and we're happy to see that a new FNAC is being added to the chain."

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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 03/17/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**FIREBALL** B'Z ROOMS
2	1	**CAN YOU CELEBRATE?** NAMIE AMURO AVEX TRAX
3	NEW	**FACES PLACES** GLOBE AVEX TRAX
4	3	**DYNAMITE** SMAP VICTOR
5	2	**KIMINI AITAKUNATTARA . . .** ZARD B-GRAM
6	5	**THE OTHER SIDE OF LOVE** RYUICHI SAKAMOTO FEATURING SISTER M FOR LIFE
7	4	**EVERYTHING (IT'S YOU)** MR. CHILDREN TOY'S FACTORY
8	7	**KUZIRA NO.12** JUDY AND MARY EPIC SONY
9	8	**I LOVE YOU** RYUICHI KAWAMURA VICTOR
10	12	**TAMASHIINO RUFURAN** YOUKO TAKAHASHI KING
11	10	**TROUBLEMAKER** NANASE AIKAWA CUTTING EDGE
12	6	**A.S.A.P.** LITTLE KISS PONY CANYON
13	14	**AMAI UNMEI** UA VICTOR
14	16	**LOVE SOMEBODY** YUJI ODA WITH MAXI PRIEST MERCURY
15	11	**RED ANGEL** POCKET BISCUITS TOSHIBA EMI
16	9	**FACE** GLOBE AVEX TRAX
17	17	**DEAR MY FRIEND** EVERY LITTLE THING AVEX TRAX
18	20	**FURARETE GENKI** TOKIO SONY
19	13	**SHIROI KUMOND YOUNI** SARUGANSEKI COLUMBIA
20	NEW	**MAGOKORDNO HASHI/MEOTO MICHI** AURORA TERUKO (MICHIKO KAWAI) COLUMBIA
		ALBUMS
1	NEW	**MR. CHILDREN** BOLERO TOY'S FACTORY
2	NEW	**MAYO DKAMOTO** SMILE TOKUMA JAPAN
3	1	**YUMI MATSUTOYA** COWGIRL DREAMIN' TOSHIBA EMI
4	3	**KOME KOME CLUB** PUSHED RICE SONY
5	2	**U2** POP MERCURY
6	5	**KOHSHI INABA** MAGMA ROOMS
7	16	**ERIC CLAPTON** CHANGE THE WORLD WEA JAPAN
8	4	**HIDEAKI TOKUNAGA** BLESS BANDAI
9	8	**TOMOYO HARAOA** I COULD BE FREE FOR LIFE
10	6	**JAMIROQUAI** TRAVELLING WITHOUT MOVING EPIC SONY
11	10	**L'ARC-EN-CIEL** TRUE KI/OON SONY
12	RE	**UA** 11 VICTOR
13	9	**FAIR WARNING** GO! ZERO CORPORATION
14	12	**FAVORITE BLUE** DREAM & MEMORIES AVEX TRAX
15	NEW	**ROUAGE** MIND MERCURY
16	7	**KAZUYOSHI SAITOH** ZIRENMA FUN HOUSE
17	NEW	**ETERNAL** BEFORE THE RAIN TOSHIBA EMI
18	13	**SOUNDTRACK** FINAL FANTASY VII DIGICUBE
19	17	**BEN FOLDS FIVE** WHATEVER AND EVER AMEN EPIC SONY
20	NEW	**MAKI WATASE** OOUBLE BERRY BMG

GERMANY (Media Control) 03/11/97

THIS WEEK	LAST WEEK	SINGLES
1	2	**WARUM?** TIC TAC TOE RCA
2	1	**TIME TO SAY GOODBYE** SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
3	3	**DON'T SPEAK** NO DOUBT MCA
4	4	**SO STRUNG OUT** C-BLOCK WEA
5	10	**I BELIEVE I CAN FLY** R KELLY ROUGH TRADE
6	5	**ANYWHERE FOR YOU** BACKSTREET BOYS ROUGH TRADE
7	7	**TEARING UP MY HEART** 'N SYNC ARIOLA
8	6	**DON'T CRY FOR ME ARGENTINA** MADONNA WEA
9	9	**DON'T LET GO (LOVE)** EN VOGUE EASTWEST
10	8	**UN-BREAK MY HEART** TONI BRAXTON ARISTA
11	11	**WHEN I DIE** NO MERCY ARIOLA
12	15	**ALONE** BEE GEES POLYDOR
13	12	**I HAVE A OREAM** DJ QUICKSILVER ARCADE
14	14	**HIT 'EM HIGH** MONSTARS OF SPACE JAM EASTWEST
15	13	**STEP BY STEP** WHITNEY HOUSTON ARISTA
16	16	**AIN'T TALKIN' 'BOUT DUB** APOLLO FOUR FORTY EPIC
17	NEW	**THE THEME (OF PROGRESSIVE ATTACK)** BROOKLYN BOUNCE EDEL
18	NEW	**DU LIEBST MICH NICHT** SABRINA SETLUR EPIC
19	RE	**TO FRANCE** M R EMI
20	17	**ENCORE UNE FOIS** SASH! POLYDOR
		ALBUMS
1	NEW	**U2** POP MERCURY
2	1	**ANDREA BOCELLI** BOCELLI POLYDOR
3	NEW	**FURY IN THE SLAUGHTERHOUSE** BRILLIANT THIEVES SPV
4	2	**NO DOUBT** TRAGIC KINGDOM MCA
5	12	**SORAYA** ON NIGHTS LIKE THIS MERCURY
6	4	**SOUNDTRACK** SPACE JAM EASTWEST
7	6	**TIC TAC TOE** TIC TAC TOE RCA
8	3	**SOUNDTRACK** EVITA WEA
9	5	**TONI BRAXTON** SECRETS ARISTA
10	11	**BACKSTREET BOYS** BACKSTREET BOYS ROUGH TRADE
11	16	**NO MERCY** MY PROMISE ARIOLA
12	7	**TONI BRAXTON** TONI BRAXTON ARISTA
13	9	**ANDREA BOCELLI** ROMANZA POLYDOR
14	10	**SCHURZENJAGER** HOMO ERECTUS ARIOLA
15	13	**SPICE GIRLS** SPICE VIRGIN
16	14	**ANDRE RIEU** STRAUSS & CO POLYDOR
17	18	**WOLFGANG PETRY** ALLES ARIOLA
18	8	**WARREN G** TAKE A LOOK OVER YOUR SHOULDER MERCURY
19	NEW	**NICK CAVE & THE BAD SEEOS** THE BOATMAN'S CALL INTERCORD
20	15	**DUNE** FOREVER VIRGIN

U.K. (Chart-Track) 03/10/97

THIS WEEK	LAST WEEK	SINGLES
1	7	**WHO DO YOU THINK YOU ARE/MAMA** SPICE GIRLS VIRGIN
2	3	**HUSH** KULA SHAKER COLUMBIA
3	2	**ENCORE UNE FOIS** SASH! MULTIPLY
4	1	**DON'T SPEAK** NO DOUBT INTERSCOPE/MCA
5	4	**ALONE** BEE GEES POLYDOR
6	NEW	**RUMBLE IN THE JUNGLE** FUGEES MERCURY
7	8	**DON'T YOU LOVE ME** ETERNAL 1ST AVENUE/EMI
8	NEW	**INDESTRUCTIBLE** ALISHA'S ATTIC MERCURY
9	5	**READY TO GO** REPUBLICA DECONSTRUCTION
10	6	**YOU GOT THE LOVE** SOURCE FEATURING CANDI STATON REACT
11	NEW	**WHAT DO YOU WANT FROM ME?** MONACO POLYDOR
12	18	**EVERY TIME I CLOSE MY EYES** BABYFACE EPIC
13	NEW	**MOAN & GROAN** MARK MORRISON WEA
14	10	**WHERE DO YOU GO** NO MERCY MCI/ARISTA
15	11	**SHOW ME LOVE** ROBIN S CHAMPION
16	NEW	**ISN'T IT A WONDER** BOYZONE POLYDOR
17	NEW	**SPIN SPIN SUGAR** SNEAKER PIMPS CLEAN UP
18	NEW	**FOUND YOU** DODGY A&M
19	NEW	**COME WITH ME** QATTARA POSITIVA/EMI
20	NEW	**THE NEW POLLUTION** BECK GEFFEN/MCA
		ALBUMS
1	1	**U2** POP ISLAND
2	20	**BEE GEES** THE VERY BEST OF THE BEE GEES POLYDOR
3	2	**SPICE GIRLS** SPICE VIRGIN
4	10	**LIGHTHOUSE FAMILY** OCEAN DRIVE WILD CARD/POLYDOR
5	3	**MANIC STREET PREACHERS** EVERYTHING MUST GO EPIC
6	NEW	**OCEAN COLOUR SCENE** B-SIDES, SEASIOES & FREERIOES MCA
7	NEW	**VAN MORRISON** THE HEALING GAME EXILE/POLYDOR
8	5	**VARIOUS ARTISTS** FANTAZIA HOUSE COLLECTION VOL. 5 FANTAZIA
9	NEW	**NICK CAVE & THE BAD SEED5** THE BOATMAN'S CALL MUTE
10	RE	**KULA SHAKER** K COLUMBIA
11	13	**THE FUGEES** THE SCORE COLUMBIA
12	4	**MANSUN** ATTACK OF THE GREY LANTERN PAR LOPHONE
13	RE	**VARIOUS ARTISTS** THE SOUL ALBUM VIRGIN
14	RE	**GEORGE MICHAEL** OLDER VIRGIN
15	6	**VARIOUS ARTISTS** CLUB MIX 97 VOL 2 POLYGRAM TV
16	NEW	**VARIOUS ARTISTS** THE HITS ALBUM 1997 TELSTAR
17	8	**JAMES** WHIPLASH FONTANA/MERCURY
18	NEW	**BEE GEES** STILL WATERS POLYDOR
19	RE	**JAMIROQUAI** TRAVELLING WITHOUT MOVING SONY S2
20	RE	**THE BEAUTIFUL SOUTH** BLUE IS THE COLOUR GO! DISCS

FRANCE (SNEP/IFOP/Tite-Live) 03/08/97

THIS WEEK	LAST WEEK	SINGLES
1	2	**LET A BOY CRY** GALA SCORPIO
2	1	**CON TE PARTIRO** ANDREA BOCELLI POLYDOR
3	3	**DON'T CRY FOR ME ARGENTINA** MADONNA WEA
4	5	**BAILA** ALLIAGE BAX DANCE
5	7	**DON'T SPEAK** NO DOUBT MCA
6	6	**TOUJOURS LA POUR TOI** 2 BE 3 EMI
7	4	**BAILANDO** PARADISIO CNR
8	8	**I NEED YOU** 3T EPIC
9	9	**2 BECOME 1** SPICE GIRLS VIRGIN
10	10	**UN-BREAK MY HEART** TONI BRAXTON ARISTA
11	NEW	**SHOULD I LEAVE** DAVID CHARVET RCA
12	12	**AUCUNE FILLE AU MONDE** G. SQUAD ARIOLA
13	11	**PARTIR UN JOUR** 2 BE 3 EMI
14	14	**BOHEMIAN RHAPSODY** THE BRAIDS EASTWEST
15	13	**JE SERAI LA** TERI MOISE SOURCE/VIRGIN
16	RE	**ONE AND ONE** ROBERT MILES FEATURING MARIA NAYLER HAPPY MUSIC
17	NEW	**(UN, DO5, TRES) MARIA** RICKY MARTIN TRISTAR
18	NEW	**ENCORE UNE FOIS** SASH! FULL ACE
19	16	**YOU'LL BE MINE (PARTY TIME)** GLORIA ESTEFAN EPIC
20	15	**INSOMNIA** FAITHLESS HAPPY MUSIC
		ALBUMS
1	NEW	**U2** POP ISLAND
2	1	**ANDREA BOCELLI** ROMANZA POLYDOR
3	2	**SPICE GIRLS** SPICE VIRGIN
4	3	**2 BE 3** PARTIR UN JOUR EMI
5	4	**3T** BROTHERHOOD EPIC
6	5	**PASCAL OBISPO** SUPERFLU EPIC
7	8	**JEAN MICHEL JARRE** OXYGENE 7-13 DREYFUS
8	7	**TEXAS** WHITE ON BLONDE MERCURY
9	6	**LES ENFOIRES** LA SOIREE DES ENFOIRES 96 WEA
10	10	**SOUNDTRACK** EVITA WEA
11	12	**CELINE DION** FALLING INTO YOU COLUMBIA
12	RE	**WORLDS APART** EVERYBODY DLA
13	11	**NOIR DESIR** 66666 7 CLUB BARCLAY
14	NEW	**WARREN G** TAKE A LOOK OVER YOUR SHOULDER ISLAND
15	13	**DOC GYNECO** PREMIERE CONSULTATION VIRGIN
16	9	**JULIO IGLESIAS** TANGO COLUMBIA
17	17	**NO DOUBT** TRAGIC KINGDOM MCA
18	15	**JAMIROQUAI** TRAVELLING WITHOUT MOVING S.M.A.L.L.
19	14	**EDDY MITCHELL** MR EDDY POLYDOR
20	16	**MYLENE FARMER** ANAMORPHOSEE POLYDOR

CANADA (SoundScan) 03/22/97

THIS WEEK	LAST WEEK	SINGLES
1	1	**DON'T CRY FOR ME ARGENTINA** MADONNA WARNER BROS.
2	2	**DISCOTHÈQUE** U2 ISLAND
3	3	**FIRESTARTER** PRODDIGY XL RECORDINGS
4	4	**UN-BREAK MY HEART** TONI BRAXTON LAFACE/ARISTA
5	5	**GOD BLESS THE CHILO** SHANIA TWAIN MERCURY
6	6	**BARREL OF A GUN** DEPECHE MODE MUTE/REPRISE
7	7	**ONE AND ONE** ROBERT MILES FEATURING MARIA NAYLER ARISTA
8	8	**EXPERIENCE** PRODIGY XL RECORDINGS
9	9	**LET ME CLEAR MY THROAT** DJ KOOL CLR/WARNER
10	1D	**WHERE DO YOU GO** NO MERCY ARISTA
11	18	**RETURN OF THE MACK** MARK MORRISON ATLANTIC
12	NEW	**CAN'T NOBODY HOLD ME DOWN** PUFF DADDY (FEATURING MASE) ARISTA
13	13	**IF I FALL IN LOVE** ROCKELL ROBBINS/EMG
14	11	**CHANGE THE WORLD** ERIC CLAPTON REPRISE
15	15	**IT'S ALL COMING BACK TO ME NOW** CELINE DION COLUMBIA
16	17	**YOU'RE MAKIN' ME HIGH** TONI BRAXTON LAFACE/ARISTA
17	RE	**COLD ROCK A PARTY** MC LYTE EASTWEST
18	12	**UP TO ND GOOD** THE PORN KINGS POPULAR/WARNER
19	NEW	**NUMBER ONE** ALEXIA DISCOMAGIC
20	16	**YOU MUST LOVE ME** MADONNA WARNER BROS.
		ALBUMS
1	NEW	**U2** POP ISLAND
2	1	**VARIOUS ARTISTS** 1997 GRAMMY NOMINEES POLYTEL
3	2	**SPICE GIRLS** SPICE VIRGIN
4	4	**NO DOUBT** TRAGIC KINGDOM INTERSCOPE/MCA
5	5	**OUR LADY PEACE** CLUMSY EPIC
6	6	**CELINE DION** FALLING INTO YOU COLUMBIA
7	3	**LIVE** SECRET SAMADHI RADIOACTIVE/MCA
8	7	**THE WALLFLOWERS** BRINGING DOWN THE HORSE INTERSCOPE/MCA
9	8	**TONI BRAXTON** SECRETS LAFACE/ARISTA
10	9	**BACKSTREET BOYS** BACKSTREET BOYS JIVE
11	NEW	**VARIOUS ARTISTS** DANCE MIX USA '97 QUALITY
12	10	**VARIOUS ARTISTS** MUCHMUSIC'S BIG SHINY TUNES MCA
13	11	**JEWEL** PIECES OF YOU ATLANTIC
14	14	**MOIST** CREATURE EMI
15	15	**AMANDA MARSHALL** AMANDA MARSHALL EPIC
16	16	**VARIOUS ARTISTS** MASSIVE DANCE HITS VOL. 2 WARNER
17	12	**THE OFFSPRING** IXNAY ON THE HOMBRE COLUMBIA
18	17	**SHERYL CROW** SHERYL CROW A&M
19	NEW	**LEANN RIMES** UNCHAINED MELODY/THE EARLY YEARS CURB/EMI
20	18	**SOUNDTRACK** ROMEO + JULIET CAPITOL/EMI

NETHERLANDS (Stichting Mega Top 100) 03/15/97

THIS WEEK	LAST WEEK	SINGLES
1	1	**WHEN I DIE** NO MERCY BMG
2	2	**I BELIEVE I CAN FLY** R KELLY ZOMBA
3	6	**SUPERGABBER** HAKKUNBAR ROADRUNNER
4	3	**DON'T LET GO (LOVE)** EN VOGUE WARNER
5	16	**DE REGENBOOG** FRANS BAUER & MARIANNE WEBER THAT'S ENTERTAINMENT
6	4	**DON'T SPEAK** NO DOUBT MCA
7	5	**HIT 'EM HIGH** MONSTARS OF SPACE JAM WARNER
8	8	**WE LIKE TO PARTY** PARTY ANIMALS ROADRUNNER
9	7	**TIME TO SAY GOODBYE** SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
10	14	**LET ME CLEAR MY THROAT** DJ KOOL BMG
11	10	**ANYWHERE FOR YDU** BACKSTREET BOYS ZOMBA
12	9	**HU GAAT VOOR C!** BN'ERS VOOR BNN BUNNY
13	NEW	**FELL IN LOVE WITH AN ALIEN** THE KELLY FAMILY EMI
14	11	**PARTY** CHARLY LOWNOISE & MENTAL THEO POLYDOR
15	NEW	**LASCIATI TENTARE** ICT DINO
16	15	**AIN'T TALKIN' 'BOUT DUB** APOLLO FOUR FORTY EPIC
17	NEW	**KLAPPUS IN JE HANDJES** GABBER WIJFIE CNR
18	13	**DON'T CRY FOR IN ARGENTINA** MADONNA WARNER
19	18	**STEP BY STEP** WHITNEY HOUSTON BMG
20	NEW	**PITTIGE TIJDEN** CARLO & IRENE CNR
		ALBUMS
1	NEW	**U2** POP MERCURY
2	1	**MARCO BORSATO** OE WAARHEID POLYDOR
3	3	**TOTAL TOUCH** TOTAL TOUCH BMG
4	2	**ANDREA BOCELLI** ROMANZA POLYDOR
5	4	**LIVE** SECRET SAMADHI RADIOACTIVE/MCA
6	7	**SOUNDTRACK** SPACE JAM WARNER
7	5	**ND MERCY** MY PROMISE BMG
8	6	**ND DOUBT** TRAGIC KINGDOM MCA
9	8	**SPICE GIRLS** SPICE VIRGIN
10	10	**JEAN MICHEL JARRE** OXYGENE 7-13 EPIC
11	15	**HELMUT LOTTI** HELMUT LOTTI GOES CLASSIC II BMG
12	9	**SOUNDTRACK** EVITA WARNER
13	12	**GEORGE MICHAEL** OLDER VIRGIN
14	16	**FRANS BAUER** VOOR JOU THAT'S ENTERTAINMENT
15	RE	**BACKSTREET BOYS** BACKSTREET BOYS ZOMBA
16	19	**WISI SOERJADI** LIVE AT CARNEGIE HALL PHILIPS
17	13	**TONI BRAXTON** SECRETS BMG
18	11	**BZN** A SYMPHONIC NIGHT MERCURY
19	14	**THE OFFSPRING** IXNAY ON THE HOMBRE EPITAPH
20	NEW	**MIRIAM STOCKLEY/LPO/KARL JENKINS** ADIEMUS II: CANTATA MUNDI VIRGIN

AUSTRALIA (ARIA) 03/16/97

THIS WEEK	LAST WEEK	SINGLES
1	1	**DON'T SPEAK** NO DOUBT INTERSCOPE/UNIVERSAL
2	5	**BREATHE** PRODIGY DANCE POOL/SONY
3	2	**I FINALLY FOUNO SOMEONE** BARBRA STREISAND & BRYAN ADAMS A&M
4	3	**FREAK** SILVERCHAIR MURMUR/SONY
5	13	**PONY** GINUWINE EPIC
6	4	**BREAK MY STRIDE** UNIQUE 2 DANCE POOL/SONY
7	16	**LAST NIGHT** AZ YET BMG
8	19	**DON'T LET GO (LOVE)** EN VOGUE EASTWEST
9	6	**5EXY EYES** WHIGFIELD TRANSISTOR/BMG
1D	NEW	**DON'T SAY GOODBYE** HUMAN NATURE COLUMBIA
11	8	**UN-BREAK MY HEART** TONI BRAXTON BMG
12	11	**LOVEFOOL** THE CARDIGANS POLYDOR
13	NEW	**TRULY, MADLY, DEEPLY** SAVAGE GARDEN ROADSHOW
14	18	**STEP BY STEP** WHITNEY HOUSTON BMG
15	7	**TO THE MDON & BACK** SAVAGE GAROEN ROADSHOW
16	9	**DON'T CRY FOR ME ARGENTINA** MADONNA WEA
17	14	**YOUNG HEARTS RUN FREE** KYM MAZELLE EMI
18	17	**TWISTED** KEITH SWEAT WEA
19	15	**SAY YOU'LL BE THERE** SPICE GIRLS VIRGIN
20	NEW	**I SHOT THE SHERIFF** WARREN G RAL/MERCURY
		ALBUMS
1	NEW	**U2** POP ISLAND
2	1	**SOUNDTRACK** ROMEO + JULIET EMI
3	2	**LIVE** SECRET SAMADHI RADIOACTIVE/MCA
4	3	**NO DOUBT** TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
5	NEW	**NICK CAVE & THE BAD SEEDS** THE BOATMAN'S CALL LIBERATION/FESTIVAL
6	4	**SILVERCHAIR** FREAK SHOW MURMUR/SONY
7	10	**SPICE GIRLS** SPICE VIRGIN
8	5	**SOUNDTRACK** EVITA WEA
9	9	**CELINE DIDN** FALLING INTO YOU EPIC
1D	11	**JAMIROQUAI** TRAVELLING WITHOUT MOVING COLUMBIA
11	6	**THE CORRS** FORGIVEN, NOT FORGOTTEN EASTWEST
12	7	**THE OFFSPRING** IXNAY ON THE HOMBRE COLUMBIA
13	15	**ALANIS MORISSETTE** JAGGED LITTLE PILL WEA
14	12	**CROWDED HOUSE** RECURRING OREAM—THE VERY BEST OF CROWOED HOUSE EMI
15	13	**HUMAN NATURE** TELLING EVERYBODY COLUMBIA
16	8	**BRYAN ADAM5** 18 TIL I OIE A&M
17	RE	**JULIO IGLESIAS** TANGO COLUMBIA
18	18	**PRODIGY** MUSIC FOR THE JILTED GENERATION DANCE POOL/SONY
19	16	**TONI BRAXTON** SECRETS BMG
20	RE	**CAKE** FASHION NUGGET MERCURY

ITALY (Musica e Dischi/FIMI) 03/10/97

THIS WEEK	LAST WEEK	SINGLES
1	1	**DISCOTHÈQUE** U2 ISLAND
2	2	**LET A BOY CRY** GALA DO IT YOURSELF/NITELITE
3	3	**SWEET DREAM5** SHARON C THE/SELF
4	8	**BABY I'M YOURS** 49ERS MEDIA/FLYING
5	9	**FROM OISCO TO OISCD** WHIRLPOOL PRODUCTIONS ZAC
6	4	**DON'T CRY FOR ME ARGENTINA** MADONNA WEA
7	14	**YOUR WDMAN** WHITE TOWN EMI
8	7	**UN-BREAK MY HEART** TONI BRAXTON DO IT YOURSELF/BMG
9	6	**RIDE ON THE RHYTHM** BLACKWOOD A&O
1D	6	**BELO HORIZONTI HEARTIST** THE DUB/SELF
11	13	**THE NIGHT** RITHMO EXOTIC
12	16	**BREATHE** PRODIGY UDP/DISCOPIU
13	11	**ONE AND ONE** ROBERT MILES FEATURING MARIA NAYLER DBK/FLYING
14	10	**TIME GOES BY** CHARLIE DORE BUSTIN' LOOSE/DIG IT
15	NEW	**LAURA NON C'E'** NEK WEA
16	12	**ENCORE UNE FOIS** SASH! FMA/ZAC
17	12	**. . . E DIMMI CHE NON VUOI MORIRE** PATTY PRAVO PENSIERO STUPENDO/SONY
18	20	**AMO T'AMO TI AMO** LIONEL RICHIE MERCURY
19	18	**BOHEMIAN RHAPSODY** THE BRAIDS WEA
2D	15	**FLASH** B.B.E. EMI
		ALBUMS
1	NEW	**U2** POP ISLAND
2	1	**JOVANOTTI** LORENZO 1997—L'ALBERO MERCURY
3	2	**SPICE GIRLS** SPICE VIRGIN
4	3	**PATTY PRAVO** BYE BYE PATTY PENSIERO STUPENDO/SONY
5	4	**ZUCCHERO** THE BEST OF ZUCCHERO POLYDOR
6	6	**LUCIO DALLA** CANZONI PRESSING
7	5	**LITFIBA** MONDI SOMMERSI EMI
8	8	**ANNA OXA** I MSEI PIU GRANDI SUCCESSI COLUMBIA
9	1D	**JAMIROQUAI** TRAVELLING WITHOUT MOVING SONY S2
1D	7	**SOUNDTRACK** EVITA WEA
11	16	**I CUGINI DI CAMPAGNA** ANIMA MIA NEW MUSIC
12	19	**ANDREA BOCELLI** ROMANZA SUGAR/POLYDOR
13	15	**FRANCO BATTIATO** BATTIATO STUDIO COLLECTION EMI
14	9	**EURYTHMICS** GREATEST HITS RCA
15	11	**US3** BROADWAY & 52ND EMI
16	RE	**CELINE DION** FALLING INTO YOU COLUMBIA
17	NEW	**NEK** LEI GLI AMICI E TUTTO IL RESTO WEA
18	14	**FRANCO BATTIATO** L'IMBOSCATA MERCURY
19	NEW	**NICK CAVE & THE BAD SEEDS** THE BOATMAN'S CALL MUTE/BMG
20	RE	**TONI BRAXTON** SECRETS DO IT YOURSELF/BMG

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Paul Clarkson. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD
CONTINUED

EUROCHART 03/13/97 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**DON'T SPEAK** NO DOUST INTERSCOPE/MCA
2	2	**DON'T CRY FOR ME ARGENTINA** MADONNA WARNER BROS.
3	3	**UN-BREAK MY HEART** TONI BRAXTON LAFACE/ARISTA
4	7	**LET A BOY CRY** GALA DO IT YOURSELF/SCORPIO
5	5	**ENCORE UNE FOIS** SASH! BYTE BLUE
6	4	**TIME TO SAY GOODBYE** SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
7	6	**DON'T LET GO (LOVE)** EN VOGUE EASTWEST AMERICA
8	NEW	**WARUM?** TIC TAC TOE BCA
5	NEW	**WHO DO YOU THINK YOU ARE/MAMA** SPICE GIRLS VIRGIN
10	8	**DISCOTHÈQUE** U2 ISLAND
		ALBUMS
1	NEW	**U2** POP ISLAND
2	1	**SPICE GIRLS** SPICE VIRGIN
3	2	**NO DOUST** TRAGIC KINGDOM INTERSCOPE/MCA
4	3	**SOUNDTRACK** EVITA WARNER BROS.
5	4	**TONI BRAXTON** SECRETS LAFACE/ARISTA
6	5	**ANDREA BOCELLI** ROMANZA SUGAR/POLYDOR
7	6	**ANDREA BOCELLI** BOCELLI SUGAR/POLYDOR
8	7	**JEAN MICHEL JARRE** OXYGENE 7-13 DREYFUS/EPIC
9	NEW	**NICK CAVE & THE BAD SEEDS** THE BOATMAN'S CALL MUTE
10	8	**SOUNDTRACK** SPACE JAM ATLANTIC/EASTWEST

NEW ZEALAND (RIANZ) 03/05/97

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**LOVEFOOL** THE CARDIGANS POLYDOR
2	4	**DISCOTHÈQUE** U2 ISLAND
3	8	**GREATNE** PRODIGY BMG
4	3	**FIRESTARTER** PRODIGY BMG
5	2	**I BELIEVE I CAN FLY** R KELLY WARNER
6	NEW	**COLD ROCK A PARTY** MC LYTE WARNER
7	5	**THESE ARE THE DAYS OF OUR LIVES** BONE THUGS-N-HARMONY WARNER
6	6	**DON'T CRY FOR ME ARGENTINA** MADONNA WARNER
5	NEW	**EVERY TIME I CLOSE MY EYES** BABYFACE SONY
10	7	**TOSS IT UP** MAKAVELI INTERSCOPE/UNIVERSAL
		ALBUMS
1	1	**SOUNDTRACK** ROMEO + JULIET EMI
2	2	**LIVE** SECRET SAMADHI RADIOACTIVE/MCA
3	4	**NO DOUST** TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
4	3	**THE CORRS** FORGIVEN, NOT FORGOTTEN WARNER
5	5	**SPICE GIRLS** SPICE VIRGIN
6	7	**PRODIGY** MUSIC FOR THE JILTED GENERATION BMG
7	8	**THE OFFSPRING** IXNAY ON THE HOMBRE SONY
8	9	**SOUNDTRACK** EVITA WARNER
9	6	**DAVID HELFGOTT** THE LAST GREAT ROMANTIC BMG
10	NEW	**SILVERCHAIR** FREAK SHOW SONY

MALAYSIA (RIM) 03/11/97

THIS WEEK	LAST WEEK	
		ALBUMS
1	3	**RAIHAN** PUJI-PUJIAN WARNER
2	1	**VARIOUS ARTISTS** THE POWER OF LOVE WARNER
3	NEW	**FAYE WONG** PERFUNCTORY POLYGRAM
4	NEW	**SITI NURHALIZA** AKU CINTA PADAMU SUWAH ENTERPRISE
5	NEW	**KRU** KRUMANIA EMI
6	5	**JACKY CNEUNG** THE NEVER OLD LEGEND POLYGRAM
7	6	**NO DOUST** TRAGIC KINGDOM MCA
6	2	**VARIOUS ARTISTS** MEGAHIT 8 EMI
5	4	**MICHAEL LEARNS TO ROCK** PAINT MY LOVE—GREATEST HITS EMI
10	8	**SITI NURNALIZA** JAWAPAN DI PERSIMPANGAN SUWAH ENTERPRISE

HONG KONG (IFPI Hong Kong Group) 03/02/97

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**JACKY CHEUNG** THE NEVER OLD LEGEND POLYGRAM
2	2	**FAYE WONG** WAN JU CINEPOLY
3	4	**EDMOND LEUNG** STEAL KISSES CAPITAL ARTISTS
4	3	**LEO KOO** WISHES BMG/MUSIC IMPACT
5	5	**SAMMI CNENG** SAMMI X LIVE '96 WARNER
6	6	**AMANDA LEE** BITTER AND SWEET GOLDEN PONY
7	7	**KELLY CHAN** GREATEST HITS—17 SONGS GO EAST
8	8	**EKIN CNENG** DISCOVERY LIFE 2 BMG
5	RE	**AARON KWOK** 24K GOLD MASTERSONIC COMPILATION WARNER
10	RE	**SAMMI CHENG** PASSION WARNER

IRELAND (IFPI Ireland/Chart-Track) 03/05/97

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**DON'T SPEAK** NO DOUBT MCA
2	NEW	**WHO DO YOU THINK YOU ARE/MAMA** SPICE GIRLS VIRGIN
3	2	**WHERE DO YOU GO** NO MERCY BMG
4	NEW	**ENCORE UNE FOIS** SASH! MULTIPLY
5	3	**DON'T LET GO (LOVE)** EN VOGUE WARNER
6	4	**I FINALLY FOUND SOMEONE** BARBRA STREISAND & BRYAN ADAMS A&M
7	7	**THE TWELFTH OF NEVER** THE CARTER TWINS RCA
6	5	**DISCOTHÈQUE** U2 ISLAND
9	6	**THE OLDER EP** GEORGE MICHAEL VIRGIN
10	NEW	**ALONE** BEE GEES POLYDOR
		ALBUMS
1	NEW	**U2** POP ISLAND
2	1	**NO DOUST** TRAGIC KINGDOM MCA
3	2	**SPICE GIRLS** SPICE VIRGIN
4	3	**BRIAN KENNEDY** A BETTER MAN BMG
5	NEW	**VAN MORRISON** THE HEALING GAME EXILE/POLYDOR
6	6	**THE BEAUTIFUL SOUTH** BLUE IS THE COLOUR GO! DISCS
7	5	**SOUNDTRACK** EVITA WARNER
6	9	**ROBERT MILES** DREAMLAND DECONSTRUCTION
9	NEW	**THE MONKS OF GLENSTAL ABBEY** GREGORIAN CHANTS AIM
10	10	**GEORGE MICHAEL** OLDER VIRGIN

BELGIUM (Promuvi) 03/11/97

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**DON'T SPEAK** NO OOUBT MCA
2	2	**UN-BREAK MY HEART** TONI BRAXTON BMG
3	6	**LET A BOY CRY** GALA PRIVATE LIFE
4	3	**DON'T CRY FOR ME ARGENTINA** MADONNA WARNER
5	NEW	**FREAK OUT** 2 FABIOLA ANTLER-SUBWAY
6	7	**ENCORE UNE FOIS** SASH! BYTE BLUE
7	8	**DOOR VEEL VAN MIJ TE HOUDEN** SANDRA KIM & FRANK GALAN CENTROPA
6	4	**ZATERDAG** K.I.A. ARS
5	10	**I FINALLY FOUND SOMEONE** BARBRA STREISAND & BRYAN ADAMS A&M
10	5	**FREED FROM DESIRE** GALA PRIVATE LIFE
		ALBUMS
1	3	**NO DOUBT** TRAGIC KINGOOM MCA
2	1	**SPICE GIRLS** SPICE VIRGIN
3	8	**LIVE** SECRET SAMADHI RADIOACTIVE/MCA
4	6	**TONI BRAXTON** SECRETS BMG
5	2	**HELMUT LOTTI** HELMUT LOTTI GOES CLASSIC II BMG
6	4	**SOUNDTRACK** EVITA WARNER
7	7	**ANDREA BOCELLI** ROMANZA POLYDOR
6	5	**ZUCCNERO** THE BEST OF ZUCCHERO POLYDOR
5	10	**DAFT PUNK** HOMEWORK VIRGIN
10	NEW	**2 FABIOLA** TYFOON ANTLER-SUBWAY

AUSTRIA (Austrian IFPI/Austria Top 40) 03/11/97

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**WNEN I DIE** NO MERCY BMG
2	2	**DON'T SPEAK** NO DOUBT UNIVERSAL
3	3	**TIME TO SAY GOODBYE** SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
4	NEW	**WARUM?** TIC TAC TOE BMG
S	4	**UN-BREAK MY NEART** TONI BRAXTON BMG
6	5	**DON'T CRY FOR ME ARGENTINA** MADONNA WARNER
7	8	**VERPISS DICN** TIC TAC TOE BMG
6	7	**DO WHAT YOU PLEASE** UNIQUE 2 SONY
5	9	**POW CHI** SBS & DJ ANOY B POLYGRAM
10	6	**STEP BY STEP** WHITNEY HOUSTON BMG
		ALBUMS
1	NEW	**U2** POP POLYGRAM
2	1	**NO MERCY** MY PROMISE BMG
3	2	**NO DOUBT** TRAGIC KINGDOM UNIVERSAL
4	8	**ANDREA BOCELLI** BOCELLI POLYGRAM
5	6	**THE OFFSPRING** IXNAY ON THE HOMBRE SONY
6	5	**SOUNDTRACK** EVITA WARNER
7	4	**TIC TAC TOE** TIC TAC TOE BMG
6	9	**TONI BRAXTON** SECRETS BMG
5	7	**JEAN MICHEL JARRE** OXYGENE 7-13 SONY
10	RE	**SCHURZENJAGER** HOMO ERECTUS TYROLIS

SWITZERLAND (Media Control Switzerland) 03/16/97

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**DON'T SPEAK** NO OOUBT UNIVERSAL
2	2	**TIME TO SAY GOODBYE** SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
3	10	**WARUM?** TIC TAC TOE BMG
4	4	**DON'T LET GO (LOVE)** EN VOGUE WARNER
5	3	**ANYWHERE FOR YOU** BACKSTREET BOYS WARNER
6	7	**UN-BREAK MY NEART** TONI BRAXTON BMG
7	RE	**SO STRUNG OUT** C-SLOCK WARNER
6	6	**DON'T CRY FOR ME ARGENTINA** MADONNA WARNER
9	NEW	**I NEED YOU** 3T SONY
10	5	**WHEN I DIE** NO MERCY BMG
		ALBUMS
1	NEW	**U2** POP POLYGRAM
2	2	**ANDREA BOCELLI** BOCELLI POLYGRAM
3	4	**NO DOUST** TRAGIC KINGDOM UNIVERSAL
4	1	**SOUNDTRACK** EVITA WARNER
5	6	**NO MERCY** MY PROMISE BMG
6	3	**TONI BRAXTON** SECRETS BMG
7	NEW	**SINA** HAX ODAR HEILIG WARNER
6	NEW	**ANDREA BOCELLI** ROMANZA POLYGRAM
5	7	**YELLO** POCKET UNIVERSE POLYGRAM
10	5	**PATENT OCNSNER** STELLA NERA BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

AUSTRALIA: When busking duo **Dickson Martinez's** album "Flamenco Falsetas" reached No. 22 on the Melbourne chart in January, it was the first time a flamenco release had enjoyed such recognition here and the first time a record of any sort by a pair of buskers had achieved such commercial success. The album's particular appeal is in the way it fuses the fire of flamenco with Indian rhythms and instrumentation. "Flamenco did, after all, originate in North India before being taken to Europe by the gypsies and adapted to local environments," says **Peter Dickson,** who played in rock bands in Bangalore, India, from the age of 13, then switched to flamenco after witnessing the Spanish master **Paco De Lucia** in concert in London. "The beat in tabla music is the very one flamenco guitarists bang on their instruments," Dickson says. "Flamenco is evolutionary. This is Australian flamenco. It reflects cultures from the great melting pot in this country." Ten years ago, Dickson teamed with Spanish-born **Juan Martinez,** who grew up here in a family that spoke little English. The duo enthusiastically hit the streets of Melbourne, Sydney, and Brisbane, selling 29,500 copies of a rough tape to passers-by. "Flamenco Falsetas," issued through MRA Music, got off to a good start when **Daniel Agostinelli,** head of the Sanity Music retail chain, caught Dickson Martinez's set in a mall outside his office and ordered 13,000 copies for his stores. The CD has since sold more than 25,000 copies. The plan now is to try for a national hit aided by extensive touring throughout the country, for which the duo will be accompanied by a band that includes Indian, Uruguayan, and Latin musicians. Current negotiations with distributors in the U.S. and New Zealand should see "Flamenco Falsetas" issued in those territories later this year. **CHRISTIE ELIEZER**



SERBIA: **Vlada Divljan** used to be the guitarist and chief songwriter of **Idoli** (the Idols), one of the most important groups to emerge from the Belgrade new wave movement of the 1980s. Indeed, the second of Idoli's four albums, "Odbrana I Poslednji Dani" (Defense And The Last Days), which used groundbreaking studio techniques and mixed medieval Byzantine and orthodox Christian lyrical themes, is commonly thought to be the best album ever released by a group from the former Yugoslavia. After Idoli fell apart, Divljan embarked on a solo career with less successful results, releasing one album, "Tajni Zivot A.P. Sandorova" (Secret Life Of A.P. Sandorova), on which he was accompanied by the renowned classical pianist **A.P. Sandorova.** However, Divljan's fortunes are now changing once again, thanks to the release of an unplugged set, "Odbrana I Zaštita" (Defense And Security), on the rapidly expanding Radio B92 label (Global Music Pulse, Billboard, July 13, 1996). A mixture of songs taken from both the Idoli period and his solo album, the new album has struck a chord with an audience that fondly remembers the golden age of Yugoslavian rock. And even though Divljan has been away from the charts for many years, he has returned sounding stronger and better than ever on this new album, which is already proving a major success. **STAJIC ALEKSANDER**

BULGARIA: **Vassil Petrov** has eased off somewhat since his massively productive patch during 1994-95, when he released four albums in the space of just 10 months (Global Music Pulse, Billboard, July 1, 1995). But now the MOR crooner is back with an album called "Something Different" (Pulse Records). The main difference is that this time, four of the songs were written by the debonair Petrov himself and for the first time he sings not only in English, but also in Bulgarian (five songs) and even Spanish (on "La Tristeza Se Va"). The standout tracks include a duet with **Petya Pavlova** on "Hand In Hand," and an a cappella version of **the Bee Gees** standard "How Deep Is Your Love" transformed into a barbershop harmony routine, with Petrov supplying all voices himself. **Iliya Fortunov** has been a stalwart of the music scene here for more than 30 years. From his beginnings as guitarist and keyboard player with pioneer rock band **the Scales** to his subsequent work as a session musician, he has been involved in more than 20 albums, attracting many disciples among young musicians along the way. But it is only recently that this modest performer has released his first solo album, an event which has caused a tremendous stir of excitement among critics and fans alike. Titled "Modus Vivendi" (on the Marko's Music label), it is a cycle of sophisticated instrumental pieces that fuse elements of new age and progressive rock to suggest a mood of harmony among man, earth, and space. **CHAVDAR CHENDOV**



IRELAND: Galway rivals Dublin for the title of Ireland's musical cspital and, as accordionist **Sharon Shannon,** Galway's most exuberant talent of the moment, will tell you, it is a town where even the buskers sound as if they come from the streets of hesven. Shannon's third album, "Each Little Thing" (Grapevine), is her most adventurous to date. Her dynamic accordion playing remains rooted deep in traditional music, but with the assistance of producer **Donal Lunny** (the man once described as "the **Quincy Jones** of Irish folk music"), she has expanded her horizons to take in a tango, a waltz, a Chilean tune, and even a **Grace Jones** song. There has been strong radio play for the pumping dance rhythms of the album's stand-out track, "Bag Of Cats," which could result in an unlikely crossover hit single. "I wanted to try some different directions without losing the traditional feel," Shannon says. "But it is very important to me to keep close to my roots at the same time." That integrity shines through the new recording, already being hailed as Shannon's finest, and her vibrant approach will be on display during a busy summer schedule in which she will perform in some of Europe's biggest festivals, including appearances at Glastonbury and Cambridge in the U.K. **NIGEL WILLIAMSON**

'MARCO POLO' IN HONG KONG

(Continued from page 1)

draws to a close, government organizers here are determined to stage a show whose pomp and splendor will be unrivaled in this century.

Key to that aim at the official transfer proceedings staged by the territory's Handover Committee will be a live outdoor orchestra of mammoth proportions, in concert from a velvet-cordoned stretch of the Perfume Harbour's reclaimed waterfront.

At the conductor's podium will be Chinese-born, New York-based composer Tan Dun. Tan, 40, will have the opportunity to enter history as the conductor who wielded the baton that rang out the old, British colony and brought in a new era.

It was with a certain irony, then, that in February Tan was invited to Hong Kong to stage an ambitious, reaching, hopeful, and perhaps even cautionary preamble to the hand-over event.

"Marco Polo: An Opera Within An Opera" is a grand-scale experiment in the blending of two very distinct operatic traditions. With Hong Kong on the cusp of band-over from Western to Eastern rule, it is also timely—a fact not lost on Tan.

"Hong Kong was the best location, with the best timing and the best *feng shui* in the world for 'Marco Polo' to be performed," he says.

Packed performances over the course of a three-night run Feb. 15, 16, and 18 drew local Chinese, Western expatriates, press, and throngs of local celebrities. On opening night, Tan unleashed nearly two hours of higbbrow riffs on the subject of East meets West, based on a thematic structure derived from the title character's legendary journeys.

Tan is an appropriate person to make such musical comment on Marco Polo. Born in 1957 in the Hunan province of China, he toiled in the rice fields during the Cultural Revolution and later worked as an arranger and a violinist in a Peking opera troupe. At 19, he was selected to attend the Central Conservatory in Beijing, and in 1986 he received a fellowship to study at Columbia University in New York, where he has lived ever since.

While the hand-over symphony will be an honor for the experimental artist, it is with "Marco Polo" that Tan has given himself free rein to develop his ideas about the event itself and beyond.

Reflecting on the 11 years and five months since he left China for the U.S., Tan describes "Marco Polo" as a "personal reflection of my own journey from East to West," pointing out that his travels are also a physical reflection of Polo's west-to-east odyssey.

"The feng shui is geographical," says Tan. "Hong Kong is a place where people come from all over the world to meet, to bring the best of the world to Hong Kong. Marco Polo brought the best of the world with him everywhere he went. I can see by the way that the Hong Kong people have bought the ['Marco Polo'] CD and the way they bought tickets to the shows that people here understand the importance of the themes for this time and place."

A lavisb double-CD package of "Marco Polo" (the artist's first album for Sony Classical), performed by the Netherlands Radio Kamerorkest Capella Amsterdam, debuted in the Hong Kong market before going on to expected worldwide release later this year. The album hits U.S. shelves Oct. 7. The New York City Opera will present the work in November. For Tan, Hong Kong circa early '97 was the natural place to bring the project into the marketplace. "At the dawn of the hand-over, I hope to send out a strong signal of continuity, of exchange of ideas, a strong message of continuity in all matters of life: in art, in politics, in society," he says.

Tan will get a chance to further spread that message with his second Sony Classical release planned around the hand-over. The album, whose working title is "Symphony 1997," will contain many elements of the wide-ranging ceremony music as well as other compositions. The symphony itself is set to be staged in its entirety July 4 at a separate performance in Hong Kong.

While Tan's label acknowledges the limited niche appeal of an avant-garde work like "Marco Polo" (several hundred copies were bullish estimates on Hong Kong sales, according to Sony and HMV), "Symphony 1997" is another matter. "It will become an Asia-wide priority for us," says Martin Davis, senior VP for Sony Music Asia.

Sony's Beijing-based China representative, Daniel Zhao, says that the company's classical music is one of its most successful repertoires licensed into China. "So far we have released over 30 titles here of various classical music, and it is selling well," Zhao says. In addition to Western classical, Sony titles with an Asia bent include music from such artists as Yo-Yo Ma and Huang Ying, a Shanghaier female singer signed last October by Sony.

"We definitely have plans to license the 'Symphony 1997' album inside the mainland," says Zhao. "Tan Dun will be coming to record parts of the album here in Beijing."

Meanwhile, "Marco Polo" is also making an impact despite modest sales targets.

H.L. Chan, HMV's manager of marketing and business development for the Chinese Asia region, says "Marco Polo" is a unique product in the classical section in that it straddles two distinct niches for Hong Kong classical buyers: Western opera and Chinese opera.

"It's a new concept, blending the Chinese Beijing opera with classical opera," he says. "This is a new experience that is opening up a new area for many artists—not just musicians. As China becomes more open and gradually adopts more Western culture, you can see it here in local music, cinema, painting."

He adds, "It's a pretty specialized item." The double-CD retails at HMV for almost $200 Hong Kong ($25). "Still," he adds, "the response is pretty reasonable for this kind of product. It's moving; we've seen that sales have been responsive to the opera being staged here."

Virginia Chan, Sony Music promotion manager of international repertoire in Hong Kong, says the performances of Tan's work have sparked discussions about the opera's form and content on local radio and elsewhere in the Chinese media.

"We think Tan Dun will be a very important contemporary composer in the next century," says Sony's Chan. "'Marco Polo' is something very new; we want to test the market with this type of recording. This album is not only targeted to classical buyers, but also to listeners of alternative music, because it has lots of musical elements within it. It also helps that because it is so controversial, many people have been interested to find out what it is all about."

Velvel Enters Canada Via EMI

Indie To Open Offices In Toronto, London

■ BY LARRY LeBLANC

TORONTO—With a production and distribution agreement with EMI Music Canada effective March 31, New York-based Velvel Records has made its first strategic move into the international market.

According to label president Bob Frank, Velvel will establish a three-person office in Toronto to oversee its promotion and marketing in Canada within six to eight weeks.

"We're still meeting with people in Canada," says Frank. "We plan to keep the operation pretty lean for the first 18 months."

Furthermore, according to Velvel chairman Walter Yetnikoff, the label is seeking to open an office in London "with a small A&R and distributing presence" by summer. At this time, no other Velvel offices are planned, although distribution in foreign territories is being set up.

The Canadian deal includes Velvel artists Five-Eight, Babyfat, Michelle Malone, and singer/songwriter Pat DiNizio of the Smithereens; Vel Vel's three sncillary American labels, Razor & Tie Entertainment, Bottom Line Records, and Gypsy Records; plus U.K.-based Fire Records.

"We're excited about being in Canada," says Frank. "Once we met with [EMI Music Canada president] Deane Cameron, EMI seemed like the right place to be. Deane seems more like an independent-label guy than a major-label head."

Yetnikoff agrees that Cameron was the key factor to Velvel landing with EMI Music Canada. "[For distribution] you want a guy like Deane, who is passionate about music, somebody you like as an individual and as a record and music man."

"Primarily," Cameron says, "what attracted me was Velvel's variety of catalogs and international product, but there are several other things which make the deal significant. By putting people to work here, they are making a sizable commitment to the Canadian market. They are also very interested in [signing] Canadian music [for outside Canada]. That's another of my key reasons to be involved with them. It's important to me tbat Prairie Oyster [wbicb is signed to BMG in Canada] is one of their key acts."

Yetnikoff says that Velvel will be seeking to pick up those Canadian acts witbout label representation internationally, particularly in the U.S. "What attracts me about Canada is that it's close by; the marketplace is not that mucb different from the United States; and it is largely an English-speaking country, so there's a lot of product we can pick up. There's a lot of talent there for a country [with sucb a small population]."

Adds Frank, "Our international consultant, Steve Propas, has exposed us to a lot of great Canadian music which hasn't received any exposure whatsoever in the U.S. We feel we can play a significant role in changing that situation."

JUNO AWARDS

(Continued from page 9)

currently at its pesk internationally, the upset of the night was the Tragically Hip's "Trouble At The Henhouse" beating out her "Falling Into You" as album of the year. The Kingston, Ontario, rockers also bested sets by Bryan Adams, Ashley MacIsaac, and Marshall.

With six nominations in 37 categories, the Tragically Hip had topped the pack of Juno nominees this year, followed by Dion with five. It also won for top group and won the fan-voted rock album of the year category.

Unlike the album of the year nod, the fan-voted honor came as little surprise. Despite their tough road in winning large numbers of sales outside of Canada, their five-album catalog has reached sales of 4.5 million units in Canada, aeeording to the label, and 1996's "Trouble At The Henhouse" has sold 650,000 units in Canada to date.

Despite the band being hailed as the definitive Canadian rock act of the decade, the Hip's drummer, Johnny Fay, shrugged off their accomplisbments backstage, saying it was like being declared "the world's tallest midget."

Notorious Juno no-shows since 1992, the Tragically Hip was represented at the podium by four of its five members. "We enjoyed making ['Trouble At The Henhouse'] a lot," said the band's lead singer/lyricist, Gord Johnson. "It brought us really close together, and we're glad you enjoy it, too. We feel good about being a musician in this country."

"The album of the year award was the win we were surprised by," says the band's manager, Jake Gold of Management Trust.

The approximately 2½-hour show, telecast nationally by CBC-TV, was hosted by A&M Records singer Jann Arden.

The show got off to a fiery start with an eye-popping performance by MacIsaac. Vamping in a flowing outfit and matching hat set off by a silver hockey mask, the colorful fiddler shed his coat and shirt and nearly lost his pants as he dove into the mosh pit up front—a first for a Juno sbow. It was quite easily the most memorable opening in Juno history.

Among those also performing were Dion (who seemed to spend her entire night onstage), the Boss Brass, Terri Clark, Paul Brandt, Marshall, Moist, and I Mother Earth.

In other categories, Bryan Adams won in the perennially weak male vocalist of the year category, beating out Brandt, Corey Hart, John McDermott, and Neil Young. Brandt, however, won for male country vocalist of the year. The Celtic folk group the Rankin Family was named best country group, beating out longtime winners Prairie Oyster. Clark was named best new solo artist, and the Killjoys were named best new group.

Following is a complete list of winners:

Best album: "Trouble At The Henhouse," the Tragically Hip, MCA.

Best single: "Ironie," Alanis Morissette, Maverick.

Best-selling album (foreign or domestic): "Falling Into You," Celine Dion, Columbia.

Best-selling Francophone album: "Live À Paris," Celine Dion, Columbia.

Best rock album: "Trouble At The Henhouse," the Tragically Hip, MCA.

Best group: the Tragically Hip, MCA.

Best female: Celine Dion, Columbia.

Best male: Bryan Adams, A&M.

Best country female vocalist: Shania Twain, Mercury.

Best country male vocalist: Paul Brandt, WEA/Reprise.

Best country group or duo: the Rankin Family, EMI.

Best new group: the Killjoys, WEA.

Best new solo artist: Terri Clark, Mercury.

Best instrumental artist: Ashley MacIsaac, Ancient/A&M.

Best songwriter: Alanis Morissette (Glen Ballard co-songwriter).

Best producer: Garth Richardson.

Best recording engineer: Paul Northfield.

Best alternative album: "One Chord To Another," Sloan, murderrecords.

Best contemporary jazz album: "Africville Suite," Joe Sealy, Sea Jam.

Best mainstream jazz album: "Ancestors," Renee Rosnes, EMI.

Best R&B/soul recording: "Carlos Morgan—Feeling Alright," Carlos Morgan, DTone.

Best rap recording: "What It Takes," Choclair, Kneedeep.

Best reggae recording: "Nana McLean," Nana McLean, Penthouse.

Best dance recording: "Astroplane—City Of Love Mix," BKS, Quality Music.

Best aboriginal recording: "Up Where We Belong," Buffy Sainte-Marie, EMI.

Best roots/traditional solo: "Drive-in Movie," Fred Eaglesmith, Vertical.

Best roots/traditional album, group: "Matapedia," Kate & Anna McGarrigle, Hannibal.

Best blues/gospel album: "Right To Sing The Blues," Long John Baldry, Stony Plain.

Best global recording: "Africa Do Brasil," Paulo Ramos Group, Fusion III.

Best children's album: "Songs From The Tree House," Martha Johnson, Page.

Best classical album, solo or chamber ensemble: "Scriabin: The Complete Piano Sontas," Marc-André Hamelin, Hyperion.

Best classical album, large ensemble: "Ginastera/Villa-Lobos/Evangelista," I Musici de Montrèal, Chandos.

Best classical album, vocal, or choral performance: "Berlioz: La Damnation De Faust," Montreal Symphony Choir and Orchestra, Charles Dutoit, conductor, London.

Best classical composition: "Lyrie For Orchestra," Harry Somers from "The Spring of Somers," CBC.

Best video: "Burned Out Car," by Junkhouse, directed by Jeff Weinrich, Epic.

Best album design: "Decadenee—Ten Years Of Various Nettwerk," creative director John Rummen, graphic artist Crystal Heald.

Hall of Fame Award: Lenny Breau, Gil Evans, Maynard Ferguson, Moe Koffman, Rob McConnell.

Walt Grealis Speeial Achievement Award: Dan Gibson.

International Achievement Award: Celine Dion, Shania Twain, Alanis Morissette.

CBA Eyes Ways To Expand Business

Christian Booksellers Gather For Expo '97

■ BY PATRICIA BATES

NASHVILLE—By the year 2002, Christian Booksellers Assn. (CBA) stores can make twice the revenue they do now, said CBA president/CEO Bill Anderson at the recent CBA Expo '97. As the millennium nears, he asserted, people will want to know more about God and biblical prophecy through Christian videos, books, music, or computer software.

At the CBA event in the Nashville Convention Center, 5,127 delegates and 221 exhibitors were in 560 booths on the trade floor.

"We're a $3 billion industry, but all of us combined would only make us 415th on the Fortune 500 list," said Steve Adams, CBA chairman and owner of the Evangel Inc. store in Bellevue, Wash. "We're a mere fraction of the pornography industry—is that anything to be satisfied with?"

CBA officials pointed out that families are seeking alternatives to the violence, sex, drug abuse, and crime depicted on network TV.

"Christians are fed up with the setup," said Anderson in his Expo '97 address. "They are turning to your resources for help. You have storehouses of information that are filled with answers to their questions. Our culture is in crisis. There are human beings who are betraying the human spirit. The real issue for them is life."

On the subject of selling Christian music and video, Anderson said, "Whatever happened in Christmas 1995 didn't again in Christmas 1996. We did better this year than the general market as a whole."

Observers said one reason for that was lower returns to distributors and suppliers, due in part to computerized Just-In-Time (JIT) inventory systems. With JIT, product is reordered automatically as soon as it is sold.

"We used to have this 'stack 'em high, and watch 'em fly' theory. We'd pile up lots of CDs and tapes for one artist," said Rick Peluso, VP of sales for Cbordant Distribution Group. "Everybody went into Christmas knowing that 30% in returns wasn't all that unusual. This year, we were conservative, and we didn't oversell. We went in talking about positioning."

In December, Chordant did a display that looked like a fireplace and grouped 8-10 titles from several labels around it.

Chordant, as well as companies like Warner Christian Distribution (WCD), said it wanted to see how JIT would be used in the music industry.

One of the most timely panels at the Expo was titled "Is Just-In-Time Right For You?," which featured

(Continued on page 75)



The Christian Booksellers Assn. (CBA) named 10 "Stores Of The Region" at its recent Expo '97. Shown, from left, are Paul and Sue Kuntz of Arrowhead Christian Book & Gift Center, Johnson City, N.Y. (Region 1); Jim and Nancy Briner of Christian Music & Bookstore, Cumberland, Md. (Region 2); DeWayne and Teresa Heevisto of Christian Bookstore, Mentor, Ohio (Region 3); Connie Abrams of the Mall Christian Bookstore, Forest City, N.C. (Region 4); Bill Anderson, CBA president; Clarence and Fran Criswall of Pee Dee Christian Book & Supply, Florence, S.C. (Region 5); Kathy and David Brunaugh of Gospelend Bookstore, Cape Girardeau, Mo. (Region 6); Drew Coleman of New Life Bible Book Store, Longview, Texas (Region 8); Bill and Dorothy Alford of Parables, Omaha, Neb. (Region 9); and Cley and Vonnie White of Christian Gift Center, Lewiston, Idaho (Region 10). (Photo: Patricia Bates)

Platinum To Buy Most Of K-tel's Music-Biz Assets

■ BY BRETT ATWOOD

LOS ANGELES—Platinum Entertainment Inc. has agreed to purchase most of the worldwide music business assets of K-tel International Inc., one of the largest independent record companies in the U.S.

Chicago-based Platinum, which operates Intersound, River North Records, CGI Records, Light Records, and the House of Blues label, is paying $35 million in cash for K-tel's music operations and its existing catalog of masters, which includes more than 3,500 recordings by such artists as Chubby Checker, Bobby Sherman, Lesley Gore, Percy Sledge, and Lee Greenwood.

The deal, which is expected to close in 90-180 days, does not include K-tel's consumer-products, music infomercial, direct-response, and video businesses. K-tel will also retain its music operations in

(Continued on page 73)

April Reveals Bounty Of Recorded Poetry

Caedmon, Rhino Take Part In Promotion

■ BY TERRI HORAK

NEW YORK—April may be the cruelest month, according to T.S. Eliot in his famous poem "The Waste Land," but for poetry fans, it's a chance to celebrate the art form with special events and festivities nationwide.

The Academy of American Poets (AAP) is sponsoring National Poetry Month in April, and a number of spoken audio manufacturers are taking advantage of the opportunity to give their poetry titles a voice.

Caedmon Audio, a division of HarperCollins Publishers, and Rhino Word Beat, each with their offerings of poets reading their own works, are among the most active participants in the promotion.

Rhino has had promising results with its boxed set "In Their Own Voices: A Century Of Recorded Poetry."

Thane Tierney, Rhino's director of product management for catalog development, says that the set's elaborate book and packaging requires a long lead time for manufacturing and that orders exceeded stock, particularly over the holidays. "The demand sort of caught us off guard; we just blew through [the inventory]," he says.

Since the set's October release, Rhino has shipped 29,000 units through its deal with WEA distribution and its own direct sales. "In Their Own Voices" has sold 7,000 units, according to SoundScan, which tracks the music store account base. The set is also doing well for direct marketers, including the Rivertown Trading Co., which produces the Wireless and Signals catalogs, among others, according to Dave Kapp, Rhino's senior sales manager.

"I look at it initially as being an ideal gift for every English major graduating from college," says Tierney. "It goes back as far as Walt Whitman reading into a wax cylinder for Thomas Edison and up to poets who are younger than I am, so it's a very comprehensive look at all sorts of styles."

"In Their Own Voices" carries a list price of $59.98 for four CDs and $39.98 for four cassettes.

In April, Rhino will run ads in such specialty publications as Poetry Flash, Poetry Calendar, and the American Poetry Review, as well as such related Beat-friendly publications as Cupps. Rhino will also advertise the set in the Atlantic Monthly.



Rhino has made copies available for giveaways at public radio stations in the top 20 markets and will continue to make it available for use as prizes or premiums to appropriate stations. The set has received coverage on NPR.

"Poetry buyers are very book-oriented, and a lot don't go into record stores looking for something like this, so that's the greatest way to reach the literati," Tierney says.

One indication of a rising consumer interest in recited poetry was a recent

(Continued on next page)

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Philly Resonates With Sound Of Market

Center City Store Specializes In Jazz, Blues Catalog

■ BY JEFFREY L. PERLAH

PHILADELPHIA—At a time when huge chains are dominating music retailing, you may think that being large and independent is an anomaly. But you will think otherwise when walking through the independently owned Sound of Market I/Jaz Sounds.

Even with Tower, HMV, and other biggies gobbling up business throughout Philadelphia, Sound of Market—located in the Center City section—has grown into a busy, two-floor, 8,000-square-foot store housing about 55,000 music titles spanning R&B, rap, rock, blues, jazz, and other genres.



Sound of Market I/Jaz Sounds is an independent store located in the City Center section of Philadelphia. (Photo: Jeffrey Perlah)

What separates Sound of Market from other stores in the city, according to R&B and gospel buyer Tony Jones, is, "We're sticklers for catalog. If it's available, we'll get it for you and have it in stock."

"Let's put it this way," says manager Avner Eliyahu, "Tower sends us customers. No store in Philadelphia has the selection we have."

Rivka Vaturi and her husband, Zion, both Israeli immigrants, became owners of the business shortly after it moved to its current location at 15 S. 11th St. about 14 years ago. The store, originally located on Market Street, had been operated by Rivka's sisters Dalia and Judith Gabbay.

About eight years ago, the Vaturis moved Sound of Market from the first floor of the building it's in to the second floor, increasing its retail space. (A separate electronics business is now on the first floor.)

Two days after Thanksgiving last year, Sound of Market expanded again, adding another space directly above, on the third floor.

When entering Sound of Market, customers step into a 6,000-square-foot retail area where R&B, rap, reggae, blues, folk, soundtracks, comedy, and classical are housed; another room on this floor shelves gospel and dance. All vinyl is housed in another room on the same floor.

The store's large blues section is made up of 12 bins. "It's about half the size of my rock section," Eliyahu says, "and from what I've heard from some customers and DJs, it's the biggest they've seen in the United States."

Dan Caputo of South Philadelphia, a frequent customer of the store, says, "I come here because this is the best store for blues, and I'm a huge blues fan."

Eliyahu will write to each label—

BILLBOARD RETAIL IS COMING SOON TO A STORE NEAR YOU!

which in the blues field means mostly small independents—and ask it to send product. The store's primary blues distributor is Distribution North America.

The store's top floor contains jazz, acid jazz, rock, new age, vocal, and spoken word. "Some stores combine jazz and acid jazz, but we have separate sections for each," Eliyahu notes.

Sound of Market's especially deep selection of jazz is made possible by the diligence of jazz buyer Craig Baylor. "He's an expert—a top jazz buyer in Philadelphia," says Rivka Vaturi.

"He's like a Phonolog," adds Jones. "If it's jazz, he'll know what album, when it came out, and who's on it. With a person like that, your jazz section is going to be phenomenal."

According to Shirit Vaturi, another employee and the Vaturis' daughter, "Everyone's been here for a long time and really knows their music."

Baylor has worked at Sound of Market on and off for about 15 years and is a part-time employee at Third Street Jazz & Rock, another music retailer in Philadelphia. "I think searching and tracking down hard-to-get, small-label recordings is what endears [us to] customers," he says. "There was a time when big stores like Sam Goody—where I also used to work—didn't carry much small-label stuff. So stores like Third Street Jazz & Rock [began specializing] in all those hard-to-get titles."

Some jazz labels from which Sound of Market orders are Black Saint, Soul Note, CIMP, hat Art, Criss Cross, Dragon, DIW, and Steeplechase.

Sound of Market works with approximately 80 labels and distributors; some other independents are Alternative Distribution Alliance, Caroline, Dancefloor, Passport, Central South, Independent National Distributors Inc., Profile, Spring Arbor, and Koch International.

About 10,000 titles are in the store's jazz section. Among the top sellers are "The Latin Side Of John Coltrane" by Conrad Herwig (Astor Place), "Curves Of Life" by Steve Coleman (RCA Novus), and "Aiee! The Phantom" by Horace Tapscott (Arabesque).

In the store's newly added top floor,



Sound of Market I/Jaz Sounds is a 8,000-square-foot store that stocks about 55,000 music titles. Its best-selling catalog is in jazz, R&B, and gospel. (Photo: Jeffrey Perlah)

"we're able to play a pretty eclectic mix of music—avant-garde jazz, for instance—that we couldn't play downstairs because we are basically catering to the R&B clientele," Baylor notes.

"People are comfortable coming up here to browse," says Caesar Warrington, the store's rock buyer. "It's not as much a get-it-and-go or hectic [atmosphere] as it is downstairs with the R&B and the rap. A lot of esoteric stuff that

(Continued on page 73)

newsline...

MUSICLAND reports that sales for stores open at least a year rose 1.7% in the four weeks that ended March 1. Total sales fell 3.8% to $118.9 million because there were fewer stores open this year than last. Same-store sales for the Media Play and On Cue superstores increased 4% in February; for the Sam Goody, Musicland, and Suncoast Motion Picture Co. mall stores, they went up only 0.7%. For the first eight weeks of this year Musicland's comparable-store sales rose 4.2%. The Minneapolis-based company operated 1,466 stores at year's end.

QUALITY DINO ENTERTAINMENT, operator of the Quality and Dino record labels, reports that net profit fell to $1.6 million in the third quarter, which ended Dec. 31, 1996, from $1.8 million a year earlier, as net sales dropped to $33.4 million from $36.4 million. The Winnipeg, Manitoba-based company reports "continued strong sales" from its "Dance Mix" music series and from its sports videos. But it adds that the gains were "more than offset by the decline in sales and earnings in our U.K. TV-advertised retail music operations."

UNIVERSAL STUDIOS says that as part of a corporate realignment, Universal Pictures chairman Casey Silver will take on the additional responsibility of overseeing Universal Studios Home Video. Louis Feola, president of the latter, says in a statement, "This new structure will formalize a collaboration that has already proven mutually beneficial to our businesses. In addition to maximizing the flow of product, our alignment with Universal Pictures will allow us to maintain and grow our leadership in the feature-length direct-to-video market."

ALL AMERICAN COMMUNICATIONS, operator of the All American Music label group, reports that recorded-music revenue rose to $25.6 million in 1996 from $22 million the year before. The company says that its overall operating income increased in part because of higher profit margins on music. Its roster includes 12 active artists, of whom "Weird Al" Yankovic is the biggest seller, and its catalog contains more than 75 albums.

RECOTON, the consumer electronics accessories marketer, says it has completed the acquisition of Tambalan Ltd., which markets its products, such as stereo headphones, under the Ross Consumer Products brand. Tambalan is located in Farnworth-Bolton, England, and has an operation in Hong Kong.

NTN COMMUNICATIONS, an interactive television company, says that its chairman/CEO, Patrick J. Downs, and its president, Daniel C. Downs, have resigned. Ed Frazier, an NTN director, has been named acting chairman. Gerald Sokol Jr., who is CFO/COO, has been named president.

APRIL REVEALS BOUNTY OF RECORDED POETRY

(Continued from preceding page)

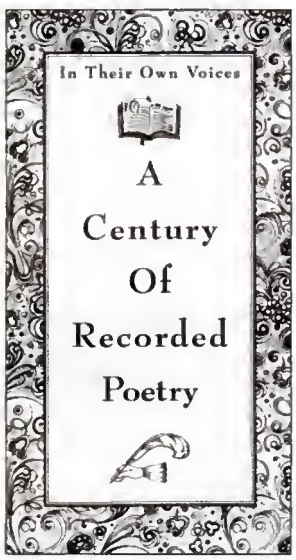
Newsweek item on the Rhino set that prompted so many inquiries from readers that the magazine subsequently printed ordering information in its letters section.

While Rhino has had success with its music and direct-marketing accounts, bookstores are still the domain of book publishers, and the Caedmon label, which began in 1952 with Dylan Thomas' reading of his "A Child's Christmas In Wales," is a pioneer in the spoken audio field (and a source of some of the licensed material on the Rhino set).

Caedmon has nearly 40 titles earmarked for the spotlight in April, including Eliot, Carl Sandburg, Robert Frost, Ezra Pound, Sylvia Plath, and Gertrude Stein reading their own poems, as well as actors like Sir John Gielgud, Richard Burton, and Vincent Price performing the works of William Shakespeare, John Donne, and Percy Byssbe Shelley, respectively.

Caedmon Audio has signed on as an official sponsor of National Poetry Month (along with parent HarperCollins), a commitment that is "pretty amazing" for an audio publisher, according to Hugo Jellett, marketing manager for HarperCollins and Caedmon Audio.

The Caedmon Audio campaign for National Poetry Month includes such



special display materials as posters and bookmarks and an additional 2% discount on poetry backlist to sellers through the end of April.

Caedmon is planning a "whole lot of little ad campaigns," says Jellett. "It's very title-specific, and I think probably the best way to sell poetry is hand sell." Most of the ads will run in academic journals and specialized publications devoted to a particular author.

As part of Borders' role as a benefactor to the AAP, the chain has created a catalog of poetry tributes and available titles that includes some audio product. Ten percent of the sales from titles included in the catalog will be donated to the AAP.

Selected audio titles will be included in the main poetry displays, and audio sections will have poetry endcaps. "Obviously we want to promote the spoken-word versions of poetry because it's a critical part of what's traditionally an oral form," says Susan Yeager, buyer/merchandiser for Borders.

Yeager points out that poetry on audio is a "pretty strong" category and that there are increasing numbers of titles on the market. Generally, Yeager says, classics sell better than more contemporary works.

At New York specialty audio shop the Spoken Word, co-owner Michael Pagnotta says, "Poetry is our biggest seller, so for us every month is poetry month."

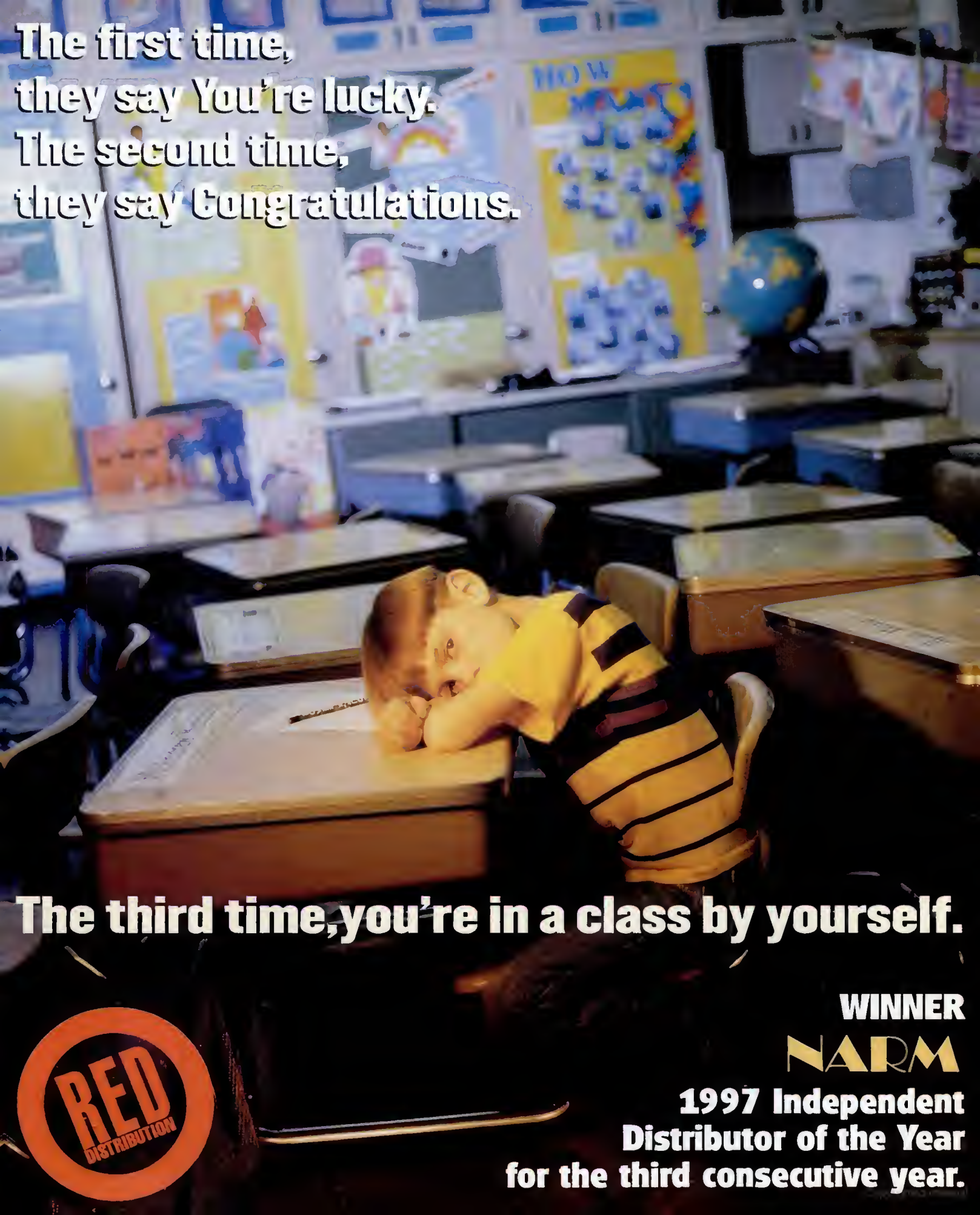
Realistic sales expectations are a key factor in handling poetry titles, publishers agree. Despite Rhino's unexpected success with "In Their Own Voices," HighBridge VP Jim Brannigan says, "You don't do poetry for the big advances, you do it for the ongoing backlist sales. They are steady movers and an important part of the mix. We promote our poetry titles 12 months a year."

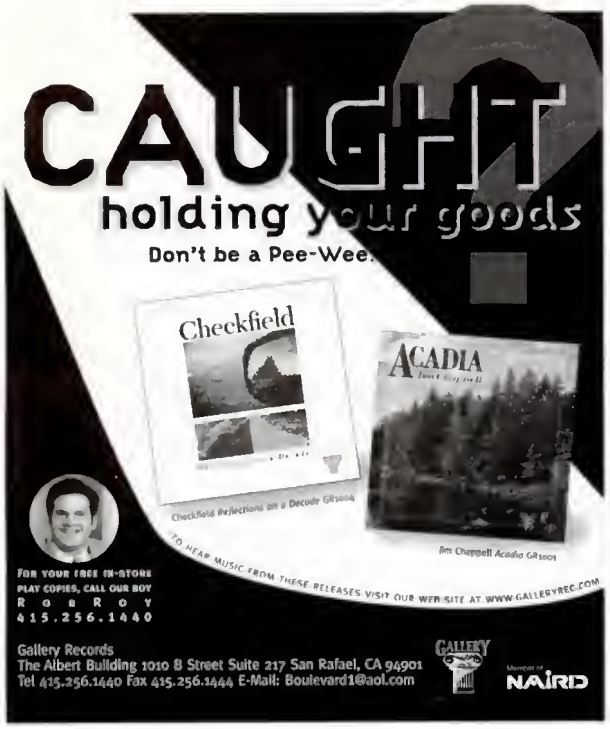
Whether poets' works are read by themselves or others, name recognition is a key factor in selling poetry, publishers concur. Though HighBridge has issued titles by such enduring authors as Shakespeare, William Blake, and W.B. Yeats, it has had the most success with its "3 Doz. Poems," which is read by popular NPR personality Garrison Keillor.

At Auburn, Calif.-based manufacturer Audio Partners, which also operates the Audio Editions mail-order catalog, publisher and catalog editor Linda Olsen agrees that titles with household names do much better.

"We just can't seem to find a market for the more modern work, but the Frosts and Dickinsons will sell forever," Olsen says.

Among the more notable of Audio Partners titles are its anthology "81 Famous Poems" and its newest poetry release, "How Do I Love Thee?," featuring the works of Robert and Elizabeth Barrett Browning, which will be included on the Borders endcap.


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Merchants & Marketing

NARM News: Passport Plot; Henderson Exits Musicland

RETAIL TRACK
by Ed Christman

NARM CALLING: As I write this, the National Assn. of Recording Merchandisers' (NARM) annual convention is going full-tilt here in Orlando, Fla. So far, it has been an interesting confab, with more tban its fair share of rumors, gossip, and innuendoes.

ONE OF THE main rumors that made its way through the convention's independent labels' and distributors' contingent concerned Passport Music Distribution. And it turned out to be true.

Toby Knobel, founder and president of the company that is now known as Passport, is circulating a "book" with Passport's financials in an attempt to raise funds to buy tbe company back from Alliance Entertainment Corp. Knobel says he signed a letter of intent to buy Passport and is seeking an investment firm or strategic partner to help him finance the acquisition.

Knobel founded the company, tben known as Encore, in 1985, and sold it to Alliance in 1991 for $3 million. At that time, Encore had revenue of about $10 million. Around the same time, Alliance bought Sound Solutions and eventually merged it with Encore. The new company was named Passport. Today, Passport has annual revenue of about $35 million. It represents about 60 label groups, including some that it handles on an exclusive national basis.

Knobel says his labels support his play to regain ownership of the company.

Alliance executives were unavailable for comment. The company is in the process of consolidating its independent-distribution operations, and as part of that process the Passport warehouse, which measures 36,000 square feet, is slated to be shut down. Alliance has yet to disclose the fate of the Passport field staff.

But if Knobel can successful re-acquire the company, it will mark the third time he bas averted the closing of the Passport operation. In 1993, Alliance's 10-K filing with the Securities and Exchange Commission revealed that the company planned to close the Denver-based operation, and Knobel successfully argued against those plans. Also, wben Alliance bought Independent National Distributors Inc., there was talk of shutting down Passport.

UNFORTUNATELY, another big rumor making the rounds at NARM also turned out to be true: **Bob Henderson**, senior VP in charge of purchasing at the Music-

(Continued on page 74)





Forward-Thinking Putumayo Switches To DNA

GOING TO MARKET: **Dan Storper**, president of New York-based Putumayo World Music, informs Declarations of Independents that he has shifted from the REP Co. in Minneapolis to Distribution North America (DNA) in Woodland, Calif., for nonexclusive retail distribution. But that's only part of the story.

Storper says that his company's departure from REP, whose contract with Putumayo was up in December, was in no way tied to the indie distributor's imminent shift to PolyGram Group Distribution (PGD) for fulfillment (Billboard, March 15). He has nothing but praise for the Rykodisc-owned wholesaler, but says, "We could not come to terms for a new deal . . . [The timing] is a total coincidence, and [the pact with PGD] is a great deal for them."

Under the new arrangement, which commences April 1, DNA will be servicing 80%-90% of Putumayo's record accounts. But Storper says that the label will be dealing directly with the remainder of those retail accounts.

This approach stems from the nature of Putumayo's business. Started as a clothing company, it branched into world music and has excelled in developing creative anthologies (the most recent being "Islands," a compilation of material from Cape Verde, Madagascar, Tahiti, Hawaii, and other island locales) and marketing pop-conscious world beat talent like **Laura Love** (now signed to Mercury).

"We're a lifestyle company," Storper says. "We want to develop relationships with retailers who understand lifestyle marketing . . . The idea is for us to go direct to a select number of retailers, ideally with creative promotions."

Storper calls Putumayo's current marketing tactic, entailing the participation of a conventional indie distributor and the direct marketing activity of the label, "a dual-distribution approach."

While this approach can't be branded a revolutionary one, it bears some consideration. It seems to us that Putumayo is undertaking a route that makes plentiful sense for a number of indie operators.

PLATINUM

(Continued from page 69)

Europe and the former Soviet Union. The Plymouth, Minn.-based company will retain exclusive catalog rights in those territories, as well as nonexclusive catalog rights in Africa and the Middle East.

Under the terms of the acquisition, which has already been approved by the boards of K-tel and Platinum, Platinum will purchase stock in K-tel International (U.S.) and Dominion Entertainment Inc., both wholly owned subsidiaries of K-tel International. However, the deal is subject to the securing of financing by Platinum and approval by K-tel's shareholders.

"We have been looking for a way to enhance shareholder value over the last several years," says David Weiner, president of K-tel International. "The shareholders realize the value of our catalog, which has only carried a nominal value on our balance sheet. The public market valuation did not reflect the true value of the catalog.

"Also, the focus of our business as a corporation has started to shift away from the core traditional music business in the U.S. We felt that this was the appropriate time to enter into a transaction like this to allow our core music business to grow in the context of a larger music company. Platinum will offer a good home for our music operations and its management team."

PHILLY RESONATES WITH SOUND OF MARKET

(Continued from page 70)

we weren't selling before we're now beginning to sell."

Eliyahu says Sound of Market is working on increasing its visibility through marketing and PR. "We have a better selection and better prices than Tower and HMV, but a lot of people still don't know about us," he says. "I guess it's not as cool to hang out here on 11th Street as it is to hang out on, say, South Street [where a Tower Records is located]," he notes with sarcasm.

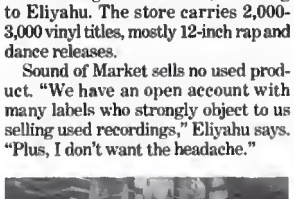
Occasionally, Sound of Market holds in-stores. "Radio jocks come in and do shows from the store," Jones says. The store is also planning a presence on the Internet, to introduce mail-order service.

Eliyahu says the glitzy look of many large music retailers is something Sound of Market doesn't want to mimic. "A store should look nice and clean, but it shouldn't be flashy with neon lights at every corner and TV screens everywhere and with nothing inside the sections," he says.

Sound of Market's best-selling titles, as far as top 100 releases go, are in rap and R&B. The hot sellers include albums by Toni Braxton, 4U, the Isley Brothers, Mint Condition, Sweetback, Vanessa Williams, and Luther Vandross. Above The Law, DJ Kool, LL Cool J, Nas, Roots, UTFO, Sam "The Beast," and Xzibit are among the best-selling rappers.

As for catalog and oldies, the store sells mostly jazz, R&B, and gospel, with rock running a close second, according to Eliyahu. The store carries 2,000-3,000 vinyl titles, mostly 12-inch rap and dance releases.

Sound of Market sells no used product. "We have an open account with many labels who strongly object to us selling used recordings," Eliyahu says. "Plus, I don't want the headache."



Sound of Market l/Jaz Sounds is co-owned by Rivka Vaturi, not picturad, and her husband, Zion, left. Also shown are Shirit Vaturi, their daughter, who works in the store, center, and managar Avner Eliyahu. (Photo: Jeffrey Perlah)

DECLARATIONS OF INDEPENDENTS™



by Chris Morris

First, the realities of the business in 1997 dictate the kind of two-pronged attack that Putumayo is undertaking. The increasingly crowded retail marketplace and the escalating costs of marketing music ought to have taught indie imprints that they should look beyond conventional record stores for any sales opportunities.

Second, it's an appropriate time to learn a few lessons from new-age label entrepreneurs and other niche specialists who have carved their place in the business by stepping outside the normal channels of record-biz commerce to sell their wares. (For an instructive look at what the new agers have been up to, see **Catherine Applefeld Olson**'s story on the alternative marketing of the genre in this issue's New Age Spotlight, page 39.)

The '90s have seen the rise of a new breed of retail outlet—precisely the kind that Putumayo intends to address—in which records are only a part of a product mix designed to appeal to upper-demo consumers, who may be uninterested in or even alienated by conventional record outlets. Any savvy indie label selling niche-oriented product should explore the opportunities afforded by these retailers, and, in many cases, taking full advantages of those opportunities will entail establishing a direct marketing relationship with the stores.

As Putumayo's strategy suggests, exploring the broadening retail universe does not entail the elimination of conventional distribution from the picture. But taking a true hands-on tack when selling specialized music to specialized stores strikes us as a sensible and essential part of any label's marketing vision.

RIVER RAFTING: Rykodisc in Salem, Mass., has undertaken a wide-ranging agreement with Marblehead, Mass.-based Slow River Records. Ryko will provide financial, marketing, promotional, and distribution support to the 4-year-old label on a release-by-release basis. Slow River, which is operated by musician **George Howard** and **Anna Johansson**, has issued albums by such smart alternative rock talents as **Sparklehorse** (now on Capitol), former **Scruffy The Cat** member **Charlie Chesterman**, and **Ed's Redeeming Qualities**. The label's first releases under the deal with Rykodisc will include an album by **Future Bible Heroes**, a side project from **Stephin Merritt** and **Claudia Gonson** of the outstanding Boston neo-pop group **Magnetic Fields**.

FLAG WAVING: When former **Green On Red** guitarist **Chuck Prophet** set out to make his new album, the current Cooking Vinyl release "Homemade Blood," he cut much of the material live with his co-producer **Eric Westfall**.

"There's a few tracks that are entirely live," says Prophet. "There's one song I did with a drum machine ['Kmart Family Portrait'] that's kind of embarrassing . . . They dug it out [at the studio], and we mixed it in five minutes."

Raw, yet played with polish, "Homemade Blood" was cut in just 10 days and mixed at blinding speed in 72 hours by the Fort Apache team of **Sean Slade** and **Paul Q. Kolderie**.

Prophet admits that in making this rough-and-tumble record, he may have been affected by his work with Memphis musician/producer **Jim Dickinson** (who collaborated with the guitarist on a live set, "A Thousand Footprints In The Sand," released by Last Call/Sony in France).

"I've been influenced by Dickinson a lot, because he's got a real sideways view of things," Prophet says. "It's an abstract impressionist thing."

On the new record—which finds Prophet joined by singer/keyboardist/accordionist **Stephanie Finch** (a longtime collaborator), guitarist/mandolinist **Max Butler**, bassist **Anders Rundblad**, and drummer **Paul Revelli**—Prophet mixes punchy rockers like the **Keith Richards**-styled "Credit" with darker, more reflective character studies like "New Year's Day."

Some of the more unnerving material on the record was churned up by a jarring personal experience, Prophet admits candidly: "I had to go back and live with my parents. I kind of got thrown out of the house. It was very brief, but it was very intense. I kind of took notes."

Prophet's current work can certainly stand on its own, and "Homemade Blood" is easily his most accomplished solo album. But he's also in the unusual position of being something of an influence for a school of younger alt.country artists, who cite Green On Red, which Prophet joined when he was still a teenager, as a model.

"We had the audacity to dig around," Prophet says of his old band, in which he was partnered with singer and former Flag Waver **Dan Stuart**. "[But] it was inevitable that somebody would play folk music on electric guitar."

Reflecting bemusedly on his standing as a pathfinder, Prophet quotes **Alex Chilton**, who has never found the influence of **Big Star** on a whole school of post-punk pop bands to be a very big deal: "Alex's attitude was that people would have done that anyway."

Prophet says his band will probably play European tour dates in France, Italy, Germany, and England in May and June, with U.S. gigs possibly later in the summer.

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RETAIL TRACK

(Continued from page 72)

land Group, was let go. Henderson is popular with the label sales and distribution community, many of whom expressed dismay at hearing of his departure.

If anybody is counting, Henderson's exit from Musicland is the fourth from the seven-member senior-management team that led the Musicland leveraged buyout from Primerica in 1986. The first to depart was **Arnie Bernstein**, who left while the chain was still riding high. Since the retailer has floated into troubled waters, **Larry Gaines**, who headed Media Play, left the last year. A few weeks ago, **Bruce Bausman**, senior VP of real estate, exited the chain. That leaves **Keith Benson**, president of the mall division; **Gary Ross**, president of the superstore division; and, of course, chairman/CEO **Jack Eugster** still holding down the fort.

Sources say Henderson's departure is the first of anticipated layoffs at the Musicland headquarters. Musicland executives declined comment at press time.

YET ANOTHER music specialty merchant reports to Retail Track that his company has almost finished swallowing the bitter medicine needed to return his chain to health. While traveling the hallways of the Marriott Orlando World Center hotel, which housed the NARM convention, I ran across **Terry Woodward**, president and owner of WaxWorks, who reported that he has almost finished closing unprofitable stores. During 1996 and 1997, the chain has shuttered 21 of its Disc Jockey record stores and 15 of its Reel Collection video sell-through outlets.

In addition to the closures, the company obtained relief on a number of other stores, returning them to profitability, he says.

Last year wasn't the best of times for the Owensboro, Ky.-based retailer. In addition to finishing the year in the red, the chain almost had a cash-flow problem when the National Bank of Detroit, the leading bank in the consortium supplying its revolving credit facility, threatened not to renew its credit line, which expired in March. It subsequently gave the chain two 30-day extensions before agreeing to a one-year facility. But before it reached that agreement, many vendors withheld credit from WaxWorks.

In addition to closing stores, WaxWorks' management has been working to improve profit margins, reduce inventory, and cut overhead. The chain has closed one or two more Disc Jockey stores and another 10-12 Reel Collection outlets. Currently, Disc Jockey numbers 126 stores, and Reel Collections has 24.

This year, Woodward says, the chain will concentrate on expanding and remodeling existing stores and will sign an occasional lease for a new store, if the right opportunity comes along.

The company is on track to eke out a slight profit in this fiscal year, based on the first seven months, according to Woodward. Next year, the chain should return to the profit levels it previously experienced, he added, without providing any specific numbers.

ON THE LAST DAY of NARM, I ran into **Doug Keogh**, GM at Roadrunner's U.S. operation, who brought me up to date on the changes at the label. **Jeb Hart**, who previously headed the label's marketing and sales operations, is now senior VP of corporate development. Replacing him is **Jonas Nachsin**, who remains VP of marketing but adds responsibility for overseeing sales. And **Michael Canter**, who was director of sales for Big Beat, has joined Roadrunner as VP of sales, filling the void created by the departure of **Peter Mullen**, who went to PolyGram Group Distribution to head Independent Label Sales.

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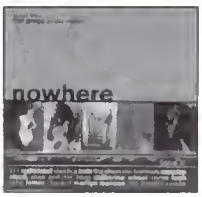
Peaches Entertainment Corp., whose principal offices are located in Hallandale, Florida and which operates retail stores under the name Peaches Music and Video in the southeastern United States, has announced that its Amended Plan of Reorganization under Chapter 11 of the Bankruptcy Code was confirmed on January 17th by the U.S. Bankruptcy Court for the Southern District of Florida and that it has emerged from Chapter 11 protection. Under the Plan, all of Peaches trade creditors and non-trade suppliers will be entitled to receive 100% of the amount of their claims. Peaches stated that it was now a much stronger company, that it wanted to thank its bankers and suppliers for their support and confidence to enable the Plan to be approved and confirmed and stated that it looked forward to a long and fruitful relationship with them. Peaches currently operates 13 Superstores in Florida, North Carolina, Alabama and Virginia and has approximately 250 employees.

THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

'NOWHERE' MAN: Filmmaker **Gregg Araki** tops off his "Teen Apocalypse" trilogy with "Nowhere," a dark probe into the perverse lives of a group of undermotivated, oversexed cronies living in Los Angeles. The heart of the movie's soundtrack, however, beats squarely in Britain.



"Nowhere," due March 25 on Mercury Records, is one of the juiciest compilations of Brit-infused alternative music to come down the pipe since 1995's "Help" charity effort. A veritable feast of current British delicacies, the album serves up new and lesser-known tracks from the likes of **James, Radiohead, Elastica, Massive Attack, Catherine Wheel, the Chemical Brothers, London Suede, Coco & the Bean, Ruby, Lush,** and **Curve**. The last two acts are Araki alumni, having supplied songs to previous "Teen Apocalypse" titles "Totally F***ed Up" and "The Doom Generation." Rounding out the score are non-U.K. acts **Hole, 311, Chuck D.**, and **Marilyn Manson**.

"I am more influenced by music than any other medium—film, art, or anything else," says Araki, a self-described alternative music aficionado. "It's much more than background noise to me; it's the thematic soul of the movie." Crafting the "Nowhere" soundtrack was a labor of love for which Araki buried himself in his extensive music collection, searching for obscure cuts and B-sides.

Curve contributed the original track "Nowhere" to the project. "British alternative is my latest thing," Araki says. "I'm really into expensive-sounding import music and techno, the droning stuff."

Providing some of that "expensive-sounding" stuff is James, which recorded the track "Thursday Treatments" in "an alternative venting room" it set up while putting the finishing touches on its new album, "Whiplash," at **Peter Gabriel's** Real World Studios.

"That song is not like most of the music of James. We made a lot of music we were aware of that would be good for the film that we offered to them," says lead singer **Tim Booth**, who adds that James always puts together some sort of secondary studio during recording to take advantage of its "overflowing" creative energy. "Some of our best stuff comes out of the alternative studio," he adds.

Although Booth did not write "Thursday Treatments" specifically for the Fine Line film, he was intimately acquainted with the "Nowhere" script before James headed into the studio. Booth originally auditioned for a principal part in the movie but had to bow out when band and parental duties called him back to England. The film does contain a cameo by **Gibby Haynes**, although **the Butthole Surfers** are nowhere to be found on the soundtrack.

JUKE JOINT ON FILM: Although it picked up only one Grammy Award (best engineered album, nonclassical) from its seven nominations, **Quincy Jones'** ensemble album "Q's Juke Joint" may find itself in Emmy territory next year. The album, which pays homage to the backwoods clubhouses where African-Americans gathered for entertainment during the '30s, '40s, and '50s, has spawned a full-length feature film being developed for HBO.

Jones' David Salzman Entertainment will produce in conjunction with HBONYC. Manning the director's chair for the first time on a full-length feature will be music video director **Paul Hunter**, who has directed clips by **Whitney Houston** and **Keith Sweat**.

"The juke joints were the only places that African-Americans could go to escape from what oftentimes was a very harsh reality, and because everyone releases anxiety differently, there was always a great deal of drama being played out," Jones says.

A spokesman for Jones says the film's soundtrack will lean heavily on music from the existing "Joint," which grooves with contributions from more than 32 artists, including **Bono, Ray Charles, Coolio, Heavy D, Gloria Estefan, Herbie Hancock, Nancy Wilson, Stevie Wonder**, and the dance troupe from "Stomp." The soundtrack will also contain new and reworked contributions. If this blueprint rings familiar, consider Jones' 1989 album of the year "Back On The Block" and subsequent documentary feature "Listen Up: The Many Lives Of Quincy Jones," whose soundtrack was rife with "Block" material.

PRODUCTION NOTES: It may not be exactly heaven-sent, but longtime **Led Zeppelin** manager **Richard Cole's** tell-all tome "Stairway To Heaven: Led Zeppelin Uncensored" is making its way to the silver screen. Beverly Hills, Calif.-based production company Canterbury Films has purchased movie rights to the book, published in 1992 by HarperCollins, from Cole and co-author **Richard Trubo**. "Stairway" documents the band's reckless road trip, beginning with its formation in 1968 through its breakup after the 1980 death of drummer **John Bonham**.

As if we haven't seen and heard enough about **Howard Stern's** very public "Private Parts," Warner Bros. Records is playing Willy Wonka in a promotion for the soundtrack. The label has randomly packaged one "golden ticket" and 10 runner-up tickets in the 1 million CDs shipped. The grand-prize winner will receive a 14-karat gold CD; runners-up get an autographed copy of the "Tortured Man" lyric sheet. Warner Bros. also shipped three collector's edition covers to the soundtrack with 399,999 of the CDs.

Please send material for the Reel Thing to Catherine Applefeld Olson, Contributor, Billboard, 622 Oakley Place, Alexandria, Va. 22302; phone: 703-683-2254; fax: 202-842-1875; E-mail: catholson@aol.com.

Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★★ NO. 1 ★★		
1	1	SOUNDTRACK ▲[1] POLYDOR 82[illegible]/A&M (10.98/16.98)	GREASE 13 weeks at No. 1	192
2	2	METALLICA ▲[5] ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	291
3	3	BOB MARLEY AND THE WAILERS ▲[3] TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	404
4	4	BUSH ▲[1] TRAUMA 92531/INTERSCOPE (10.98/16.98) MS	SIXTEEN STONE	113
5	5	BOB SEGER & THE SILVER BULLET BAND ▲[3] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	124
6	6	GARTH BROOKS ▲[9] CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	117
7	6	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) MS	40 OZ. TO FREEDOM	19
8	7	CELINE DION ▲[4] 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	159
9	13	ENIGMA ▲[3] CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	298
10	9	BEASTIE BOYS ▲[3] DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	288
11	10	METALLICA ▲[4] ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	364
12	11	JOURNEY ▲[9] COLUMBIA 44493 (9.96 EQ/15.98)	JOURNEY'S GREATEST HITS	392
13	12	EAGLES ▲[6] GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	122
14	37	U2 ▲[10] ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	222
15	17	METALLICA ▲[3] MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	318
16	15	PINK FLOYD ▲[12] CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1042
17	14	METALLICA ▲[3] ELEKTRA 60439/EEG (10.98/16.96)	MASTER OF PUPPETS	336
18	16	TOM PETTY AND THE HEARTBREAKERS ▲[4] MCA 10813 (10.98/17.98)	GREATEST HITS	164
19	20	JIMMY BUFFETT ▲[2] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	319
20	23	PINK FLOYD ▲[10] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	428
21	22	LIVE ▲[4] RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPPER	127
22	25	VAN MORRISON ▲[2] POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	327
23	19	ENYA ▲[4] REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	313
24	18	SARAH MCLACHLAN ▲[2] NETTWERK 18725/ARISTA (10.98/15.98) AS	FUMBLING TOWARDS ECSTASY	130
25	33	ENIGMA ▲[2] CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	101
26	28	JAMES TAYLOR ▲[11] WARNER BROS. 3[illegible]* (7.98/11.98)	GREATEST HITS	336
27	21	DAVE MATTHEWS BAND ▲[1] RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	126
28	34	ENYA ▲[5] REPRISE 26775/WARNER BROS. (10.98/16.96)	SHEPHERD MOONS	248
29	27	JIMI HENDRIX ▲[2] MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	169
30	38	AC/DC ▲[12] ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	179
31	31	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	219
32	39	TRACY CHAPMAN ▲[4] ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	101
33	29	ABBA ▲[7] POLYDOR 817007/A&M (10.98/17.98)	GOLD	117
34	26	HOOTIE & THE BLOWFISH ▲[10] ATLANTIC 82613*/AG (10.98/16.98) MS	CRACKED REAR VIEW	139
35	24	TORI AMOS ▲ ATLANTIC 82358/AG (10.98/15.98)	LITTLE EARTHQUAKES	52
36	30	SOUNDTRACK ▲[7] COLUMBIA 40873 (7.98 EQ/11.98)	TOP GUN	217
37	36	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	35
38	32	KENNY G ▲[11] ARISTA 18646 (10.98/16.98)	BREATHLESS	224
39	35	SADE ▲[2] EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	89
40	44	RAGE AGAINST THE MACHINE ▲[2] EPIC 52959* (10.98 EQ/16.98) AS	RAGE AGAINST THE MACHINE	137
41	45	COUNTING CROWS ▲[7] DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	128
42	46	THE SMASHING PUMPKINS ▲[4] VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	155
43	—	BRUCE SPRINGSTEEN ▲[2] COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	33
44	—	SOUNDTRACK ▲[11] POLYDOR 8357[illegible]/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	117
45	—	STEVE MILLER BAND ▲[6] CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	302
46	50	SHERYL CROW ▲[7] A&M 540126 (10.98/17.98)	TUESDAY NIGHT MUSIC CLUB	104
47	48	JANIS JOPLIN ▲[2] COLUMBIA 32168* (9.98 EQ/9.98)	GREATEST HITS	262
48	42	ERIC CLAPTON ▲[7] POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	294
49	41	ZZ TOP ▲[7] WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	116
50	49	NINE INCH NAILS ▲[2] TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	285

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title.

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CBA EYES WAYS TO EXPAND BUSINESS

(Continued from page 69)

Larry Carpenter of distributor Ingram Christian Resources and Bill Simmons of Cedar Springs Christian Store in Knoxville, Tenn. The session was mostly about books, but JIT is beginning to be applied in the music business, which will be discussed at the Christian Music and Video Retailers (CMVR) conference April 20-24 at the Nasbville Convention Center.

"JIT needs to take into account the regional differences and what's going on locally," said Melinda Scruggs Gales, VP/GM of WCD. "A song may get hot after a concert or on Christian radio or because a youth group played it one weekend. What if there are only two CDs in-store and the other 12 fans don't get one?"

JIT has been implemented by secular chains like Barnes & Noble for more than four years, said Carpenter. He listed its benefits: reducing both operating expenses and inventory, adding sales, widening profit margins, and giving more customer satisfaction.

"With Just-In-Time, products are almost made to order," said Carpenter. "You sell one, and you automatically buy another one from the distributor. It would normally take about four weeks before to replenish your inventory."

He said Ingram Christian Resources can make one-day shipments in 83% of the U.S. and two-day shipments in 98% of the country.

Through JIT, "you don't carry as much 'safety stock,' but instead the least you can afford," said Carpenter, and "there's less dead stock." The backlist makes up as much as 85% of total sales volume in the CBA, he said. That refers to any title a year old, or maybe less for a CD.

Cedar Springs Christian Store grossed $2.67 million in 1995. After going on JIT, it increased revenue by 40% and decreased stock expenses by 30%, said Simmons. As for music, he saw an upsurge in the number of "accompaniment tracks," or recordings played in church as accompaniment for choirs.

"We were averaging three or more sales a month for 20% of our inventory and less for 80%," said Simmons. "Now, if we don't sell more than four in six months, then we re-evaluate it."

Said Carpenter, "What's killing mainstream stores now is the breadth vs. the depth of inventory." His advice for CBA members who are interested in the JIT system: computerize, set up at least three accounts with wholesale distributors, use books designed for JIT (which he defined as steady-but slow-selling backlist titles), do one-to-one restocking, and then eliminate unsold inventory.

At the Expo, there was also an intensive "CBA Retail Development School" featuring speakers that included Jim Reimann of the Christian Armory in Knoxville. It covered topics such as leasing square footage, making transactions, and hiring qualified staff. Reimann said that "indifference" made 68% of consumers quit going to a Christian retailer and that good selling required "personal conversations, appearance, manners, and attitudes."

Another seminar, "The Financial Game For Decision-Makers," had twice as many enrollees as CBA originally expected. The lessons were taught by Educational Discoveries Inc.

On the Expo trade floor, Pamplin Music of Portland, Ore., and Nasbville's WCD had booths for the first time. "We signed 50 direct new accounts," said Gales of WCD. "So we're still introducing ourselves somewhat at CBA Expo."

WCD said 40% of its income could come from video this year. And Cbordant Distribution Group, the Landmark Group, Tommy Nelson, Group Publishing, and other companies said they were expanding their video titles. Word Distribution, which was acquired in mid-January by Gaylord Entertainment, will have 20% video in its line.

Mark Funderburg, VP/GM for Word Distribution, which exhibited at Expo, said of the Gaylord acquisition, "We're still into strategic planning right now."

For the third year, Funderburg will be the chairman of the CMVR steering committee during Gospel Music Week.

The advance registration for CMVR bas exceeded 1996's by 5%. Last year's total attendance was 501.



Copland's Selling Out. Denon/Savoy pianist Marc Copland celebrates his quintet's sold-out shows at Dakota Bar & Grill in St. Paul, Minn. Pictured, from left, are Rick Nagamitsu, distributor Allegro sales representative; Steve Diesel, Best Buy jazz buyer; Copland; Eric Lowenhar, Denon/Savoy national sales and marketing manager; and Joe Steinger, representative for Electric Fetus record store in Minneapolis.

BBC DIVES INTO MUSIC PUBLISHING

(Continued from page 62)

Gray, who engineered the first album by the Police and co-produced the group's second and third. After a stint of music consultancy work for a number of independent film companies, Cobb joined the BBC in 1991 as an executive in its music copyright services department, which takes care of clearance and commissioning for the corporation.

"Working at Surrey Sound taugbt me the 'trade' of music publishing plus a respect for composers and their needs," Cobb observes. "We're not building a roster of composers here at BBC Worldwide Music. That would be an unwieldy mecbanism and hard to handle, and we don't have the time or application to find work for composers. Program producers nowadays find their own composers and will continue to do so. They may ask us for advice and suggestions in finding appropriate music for their projects, and we'll be pleased to oblige."

Qualms have been expressed in some quarters that BBC involvement in music publishing might lead to pressure on composers to grant publishing rigbts to the BBC to ensure obtaining program music scoring opportunities. Cobb vebemently refutes such a suggestion.

"There will be no coercion of any kind," he says. "It is not compulsory for a composer to sign a publishing deal if be or she bas been commissioned to write for a program. But we're hoping to persuade those who do to publisb witb us by offering generous advantages and efficient worldwide collection of royalties through our association with BMG.

"We believe we're in a better position than other major publishers. As makers, producers, broadcasters, and distributors, we have firsthand information on the exploitation of our programs. Combined with the strength and international status of BMG, we will be able to deliver the best possible royalty collection service for performance and mechanicals."

Two albums on MCA featuring music published by BBC Worldwide are "Rhodes," Alan Parker's score for the docudrama series about the life of the founder of Rhodesia, and "Lives Of Jesus," Glenn Keiles' music for a religious series.

Also planned is a series of singles, containing theme music from various well-known BBC programs. The first, scheduled for March 24, is the music for "Children's Hospital," penned by Debbie Wiseman. This sbow, in its third year, averages 10 million viewers per program and will have a 20-week run during 1997. It is the series that bas gotten the most inquiries from viewers about its music, and the single is being released by BMG Records under a nonexclusive agreement.

"All the money we earn goes back to the BBC—not to stockholders," says Cobb. "There is strong motivation now [to do so] when production costs are rising and the BBC is figbting for its place in the market. The publishing project is very exciting, and I genuinely believe it has benefits for everybody—composers, producers, and the BBC. I'm surprised it's not been done before, but the time is right now."

The exchange rate used for this story is $1.60 to the pound sterling.

The Enter*Active File

MERCHANTS & MARKETING

Retail Is Just One Wing Of Sony Station

■ BY BRETT ATWOOD

LOS ANGELES—Sony is opening a entertainment megasite, known as Sony Station, that will regularly netcast live music performances and other events directly from Sony Music Studios in Santa Monica, Calif.

The site is soon expected to begin selling music from Sony artists, as well as home video and other merchandise, directly to consumers through the Internet. However, specific pricing plans have not yet been determined, according to a company spokeswoman. It was also undetermined at press time whether the site would carry top-selling current and catalog releases.

Some retailers have expressed concern over similar direct Internet retail ventures by other major music companies (Billboard, Dec. 20, 1996). However, Matt Rothman, senior VP of Sony



Online Ventures, recently told Billboard in an article about the early development of the site, "We are sensitive to the fact that record companies and talent have built up tremendous relationships with retailers, and we don't want to affect that relationship ... There may be things that are not likely to be carried in most music stores, such as titles that are not frontline or top-selling catalog titles" (Billboard, Oct. 12, 1996).

One of the key components of the World Wide Web site (http://www.station.sony.com), which contains entertainment content based on Sony film, TV, and music properties, is the Internet audio and video channel SIREN (Station Interactive Radio Entertainment Network), which will netcast Internet-specific music programs, including "Music On Tap," a twice-weekly show that features news, music, and interviews with Sony artists. Other SIREN programming includes "Sneak Peeks," which contains song samples from Sony artists before the music is available commercially, as well as "Virtual Press Conference," an audio program that features artists' responses to fan E-mail and phone questions.

"We are creating an environment that makes the music fan feel more connected to their favorite artists," says Mark Wachen, director of new technology and business development for Sony Music.

Wachen says that Sony Music is developing more programming for SIREN, which will soon debut on the Web site.

Interactive music games will also be featured on the site's "Music Playground" area, which includes the music chart prediction game "Rotisserie Rock"; the multimedia music quiz game "Music Mania"; and the music trivia game "Music GUTS."

Nonmusic games found on the site include Internet versions of "Jeopardy!" and "Wheel Of Fortune," as well as the multiplayer game "Battleground."

In addition, the site will contain the children's area "Wonderland," which will utilize Sony Wonder properties, and "Soap City," which includes content drawn from Sony-owned soap operas.

Sony Station, which is co-marketed with Visa, is supported by advertiser revenue, but some of the online games and other elements will eventually charge a small access fee.

To encourage repeat visits, Sony is giving away prizes, such as Sony Walkmen, to consumers who register with the site.

Crashed? DriveSavers Comes To Rescue

Company Recovers Valuable Data For Artists, Others

LOS ANGELES—For many computer users, it is the ultimate nightmare come true. A crashed hard drive results in the loss of weeks, months, or even years of irreplaceable work. In the entertainment industry, such artists as Sting, Barbara Mandrell,



Isaac Hayes, Clarence Clemons, Deee-Lite, the Grateful Dead, and Paul Anka have lost recordings, music arrangements, and other valuable data when their computers went astray.

But these artists and others have found a solution in Novato, Calif.-based DriveSavers, a data-recovery firm that has carved out a niche salvaging information that many have considered permanently lost.

DriveSavers has retrieved data from computers that have been damaged by earthquakes, floods, fires, and other accidents and natural disasters. The company counts several large corporations as its customers, including American Express, Xerox, MGM, and Motorola.

"I had spent 2½ months writing charts for an upcoming show," says Chris Walters, music director for Mandrell. "Nine days before the performance date, my hard drive crashed. Apple pretty much told me it was hopeless, and I was frantic. DriveSavers was able to rescue most of what I had lost, which totally wiped out my fears about not being able to do my job."

The company, which was founded in 1985, generally recovers more than 90% of the information from the hard drives that it receives, according to DriveSavers president Scott Gaidano. The average data recovery costs $500-$1,500. However, larger-than-average data losses are more expensive to recover.

"Music is a very precise kind of data recovery," says Gaidano. "If you even lose one bit of data, the entire work can be lost. It's not like you are losing part of a word processing document."

Last Laugh Management's Paul V., former manager of Porno For Pyros and current manager of Extra Fancy, turned to the company when his computer crashed during a recent tour stop in Seattle.

"When I was on the road with my laptop, the computer would turn on—but the hard drive was toast," he says. "Everything in the computer, from my contact numbers to documents to [America Online], was fried. Nothing was backed up ... I just freaked out ... They got every last bit of the information back. I've since learned to back up everything."

Gaidano says that a lot of people make the mistake of not backing up their hard drives.

"Some manufacturers say that their hard drives will last for thousands of hours, but the reality is that a bard drive can crash five minutes after you install it," says Gaidano. "Or it could be five years. You never know when it will happen." BRETT ATWOOD

Warren G Set On ECD, For $3 More

LOS ANGELES—G-Funk/Def Jam is readying its first enhanced CD (ECD) release for Warren G's "Take A Look Over Your Shoulder," due March 25. However, the label is bucking the trend of no-premium pricing for the ambitious title, which features more multimedia content than most recent ECDs.

While most labels have abandoned the idea of cbarging a premium for ECD content, Def Jam is reintroducing the idea that some computer-minded consumers may be willing to pay an extra $3 for the added content. Consumers will be able to choose from the trsditional CD version of the album, which will sell for $16.99, and the ECD, which is $19.99.

"Part of it is to supplement the development and production cost," says David Belgrave, VP of West Coast marketing for Def Jam.

However, another reason for the ECD's higher price tag is that Def Jam is charged a premium ECD-pressing fee by the manufacturer of the disc. Def Jam is shipping between 5,000-10,000 ECDs, according to Belgrave. However, all advertising for the new album will include the ECD logo.

"This is new territory for us and for PolyGram," says Belgrave. "We want to take advantage of this new medium, which a lot of pop stars are getting into."

Def Jam is also planning to create ECDs for forthcoming albums by LL Cool J and Method Man. It has not been determined what price future ECD releases will carry, according to Darrell Gunn, director of new technology for Def Jam.

The disc's multimedia content opens with Warren G enticing the user to ring his pager. After entering in a pager code number, the user is then whisked away to Warren G's house, where the rapper gives a personal tour through several videoclips. In the living room, the user can listen to the entire album or watch 30-second samples of four music videos on the television set. Warren G also takes the user to some of his favorite hangouts, including a record store where participants can create their own mix of one of his rap tracks.

The ECD also contains a secret area accessible only with a code number posted at Def Jam's World Wide Web site (http://www.defjam.com). Users who punch in the secret code into Warren G's pager will unlock hidden multimedia content on the disc, including music video outtakes and other behind-the-scenes footage.

Another label, Loud Records, recently used a similar hidden-content strategy on the ECD release for Mobb Deep's "Hell On Earth" (Billboard, Nov. 25, 1996).

Def Jam's debut ECD was developed in-house for about $25,000 and took about a month to create, according to Gunn.

"There were a lot of late nights to meet the deadline," says Gunn. "But I didn't want to create a rushed project that looked just like everything else."

Having the artist personally involved with the ECD is crucial to the development of successful content, according to Gunn.

"When I started this project, Warren G didn't even know what an enhanced CD was," he says. "But he was willing to use the format to reach out to his fans ... I wouldn't have wanted to do this if he wasn't available for it."

Gunn says that recently developed ECD content for a double-disc LL Cool J greatest-hits project was scrapped because it lacked the artist's personal input.

"When the artist is not actively involved in it, you can tell," says Belgrave. "This ECD is like 'a day in the life of Warren G' ... The whole idea is to let people feel like they are being personally escorted into the g-funk world."

To promote the ECD, Warren G recently taped an appearance on the new-media entertainment show "TV.COM" and will participate in several online chat sessions.

In addition, Def Jam is sponsoring a Take a Look Into the Future contest, which will reward winning high schools with Macintosh computers. Five computers will be given away nationally, and an additional five computers will be given to Los Angeles-based inner-city school systems.

"We want to make sure that urban kids are a part of the inevitable future of computers," says Belgrave. BRETT ATWOOD

Navarre Polishes Off Purchase Of NetRadio

NAVARRE TUNES IN TO NETRADIO: Navarre Corp. bas entered into an agreement to acquire the remaining 50% of Internet audio programmer NetRadio Corp. The deal follows the distribution company's May 1996 purchase of 50% of NetRadio for $1.5 million. Home sbopping service ValueVision, wbich owns and operates the third-largest home shopping network in the U.S., will acquire a 15% interest in Navarre's NetRadio subsidiary for approximately $3 million, including $1 million in cash and $2 million in TV ad time. Also, ValueVision will be granted exclusive rights to most merchandise offered on NetRadio programming.

CNNFN NETCAST ON THE NET: CNNfn, the financial news cable channel, will begin netcasting its 24-hour programming on the Internet by June. The sister service to CNN has had difficulty getting significant cable distribution, but will reach a global audience through Vxtreme tecbnology. By the end of March, prior to the channel's full Internet launch, CNNfn will add netcasts of the programs "Digital Jam" and "Business Unusual" at http://www.cnnfn.com.

CNNfn's move to the Internet follows a similar move by cable programmer Fox News Channel, which netcasts at http://www.foxnews.com. Microsoft and NBC News are also teaming on an Internet desktop news venture, but will charge viewers a monthly fee to access the netcast.

BITS 'N BYTES: PolyGram (U.S.) recently launched the netcast site Cybervenue at http://www.polygram-us.com/cybervenue. The site, which was designed by TradeMedia.Net, has already hosted live National Assn. of Recording Merchandisers performances by Ashley MacIsaac, Tonic, and Ednaswap using Xing Streamworks technology ... TheDJ Network has unveiled version 2.0 of TheDJ Player at http://www.thedj.com. The new player includes customizable station presets and access to 20 additional stereo netcasts ... Greenhouse Networks, the original-content division of America Online Studios, is acquiring LigbtSpeed Media, which was founded by tbe producers of the World Wide Web soap "The Spot." Greenhouse is planning to use LightSpeed to develop an ad-supported interactive entertainment network.

The Assn. for Interactive Media and the Interactive Marketing Assn. are merging, effective April 1 ... Simon & Schuster bas opened an Internet "Super Store" for books at http://www.simonandschuster.com. The company, which is the world's largest English-language book publisher, competes with established Internet-only retailer Amazon.com ... The second edition of the "Enhanced CD Fact Book" is now on the Web at http://www.amp.apple.com. The fact book, authored by multimedia consultant Josh Warner, explains the basics of enhanced CD development and contains interviews with No Doubt, Paul Simon, Billy Joel, Phil Ramone, Bonnie Raitt, Don Was, and otbers about the format ... Ricoh Corp. is shipping a rewritable CD-recordable player for $599 by the end of this month.



They're Smokin'! Participants in Toshiba's rollout of its DVD players lighted victory cigars at a March 4 party in New York celebrating the arrival of the units at retail this month. Toshiba is shipping two models in conjunction with the delivery of Warner Home Video's first titles. Posing with their Macanudos, from left, are John Powers, Warner Home Video DVD director; Steve Nickerson, Toshiba video marketing VP; and Vern Fross, Ingram Entertainment senior VP.

Sell-Thru Hits New Peak In 4th Qtr.

Stores Look To Vid As One Of Few Bright Spots

■ BY STEVE TRAIMAN

NEW YORK—Video ownership may be right up there with home ownership on the list of American aspirations. It's certainly a lot easier to accomplish, as witnessed during the fourth quarter of 1996.

Bearing out forecasts, the October-December period saw the biggest-ever volume of sell-through sales, capping a record year for retailers. And, equally important, 1997 looks as strong. In addition to sell-through slam-dunks like "Space Jam," R-rated titles that would have been tagged for rental a couple of years ago are now priced below $25.

The latest example: Columbia TriStar's "Jerry Maguire," whose language and sexual situations won't get in the way of a multimillion-unit debut this spring. Mass merchants, who once looked askance at anything harder than PG-13, likely will be beavy buyers.

Based on the recent holiday season, they should be. In the first of a two-part series, Billboard looks at a buoyant market from the perspective of six key retailers—Best Buy, J&R Music World, Movie Gallery, Moovies, Suncoast Motion Picture Co., and Tower Records/Video.

Last year provided chains with a dozen top titles, worth 120 million cassettes shipped from September through November. Reorders continued until Christmas as stores kept on-site inventories tight and returns relatively low. Some copies are being kept as inexpensive rental stock, giving video chains extra dollars for "B" titles.

"I think our product is very 'giftable,' " says Joe Pagano, Best Buy video merchandising manager. "The Family Home Entertainment Christmas quartet sold well, and 'Riverdance' with 'Les Misèrables' was a nice gift pack for us."

Video was one of the few bright spots in 1996 for Best Buy, which struggled with computer and computer software sales at its 272 stores. "It was a very strong catalog holiday, and we promote back titles quite frequently," Pagano adds. "Repriced titles like 'Mr. Holland's Opus' and 'Grumpier Old Men' did very well, along with the remastered 'The Sound Of Music.' "



The Moovies chain used a holiday newspaper insert to promota sell-through titles. Consumers responded, boosting same-store sales 3%.

Print remained Best Buy's "most efficient advertising vehicle," Pagano says, who also credited Warner Home Video's TV campaign for making "Twister" a solid seller. 20th Century Fox Home Entertainment's "Independence Day" and Disney's "Toy Story" took first and second spots, respectively.

Universal's "The Nutty Professor" performed "much better than expected for us," says John Thrasher, VP of video purchasing and distribution for Tower. "It was the one comedy in a sea of action and family titles." While Tower relied mostly on print, Thrasher found it effective to use more TV, mostly cable, throughout the year.

With almost 10,000 video SKUs, J&R Music World in New York is one of the largest independent video outlets, carrying an eclectic mix of sell-through for a global clientele. "Sell-through is our

(Continued on page 79)

Pioneer Laserdisc Pricing Paves Way For DVD; Salvador's Search For Justice

PICTURE THIS

by Seth Goldstein



PACE SETTER: Pioneer is living up to its name. A few weeks ago, its hardware unit was among the first to sell DVD players (Picture This, Billboard, March 1). Now, Pioneer Entertainment has announced the first permanent laserdisc price reduction, following the rental-to-sell-through pattern set for VHS titles.

This second ploy is also DVD-related. In a press release unusual for its frankness, Pioneer Entertainment sales and marketing VP **Rick Buehler** said the laserdisc vendor had little choice: "Due to all of the DVD hype, LD player sales were down in 1996, causing a decrease in LD catalog software sales."

Pioneer drops the prices on 290 titles, generally $35-$40, to $15-$30 as of April 1. Assuming there's a spike in sales, 20-30 more will be added each month. "We can pull hundreds" from a library of 4,000-5,000 titles, Buehler notes. (Image Entertainment, through its own exclusive distribution deals, accounts for the other 5,000 or so laserdisc releases.)

Paramount dominates the Pioneer list with 161 titles, including the well-known ("Forrest Gump," "48 Hours," the three "Indiana Jones" features) and the unknown ("Copper Canyon," "D.A.R.Y.L."). Also represented are HBO Home Video (25 titles, including "A Bronx Tale"), LIVE (54 titles, including "Reservoir Dogs" and "The Piano"), Vidmark (12 titles, including "The Cook, The Thief, His Wife & Her Lover"), Pioneer Artists (34 music titles, including **the Beatles, John Lennon, Otis Redding**, and **Willie Nelson**), and two from Pioneer Classics ("The Mozart Requiem" and "Pavarotti In London").

Except for the occasional price promotion, "this has never been done before," says Buehler, who emphasizes that Pioneer isn't just dumping inventory. Some 40 retailers operating 75-100 locations are being asked to establish a value-priced section, separate from new releases, which continue to sell well. Pioneer, shipping direct, is offering fluorescent divider cards, fixtures, signage, co-op advertising, and 100% returns. The titles are being stickered to further highlight the program, which is subject to review in 90 days. At that point, it may be opened to wholesalers.

The immediate shortage of DVD software should help sales. "While they're waiting" for a wider selection, Buehler says, early adopters will be able to feed their Pioneer combination DVD-LD players on the cheap.

RETRIAL: The saga of **Richard Salvador** continues, unresolved. Salvador, a veteran distribution executive, joined retailer Giant Video a couple of years ago to help the two-store chain grow into something larger by scouting acquisitions.

That something became publicly held West Coast Entertainment, with about 530 stores nationwide. By the time Giant Video pulled together various retailers under the West Coast umbrella, however, Salvador had been forced out. He fought back with a lawsuit that alleged his old bosses, **Ralph** and **Kyle Standley**, had welched on an agreement that guaranteed him a VP title and salary, stock, and, most important, a finder's fee for the deals he originated, including West Coast Entertainment.

The case came to trial in Philadelphia this month, where Salvador claims a judicial mistake snatched defeat from the jaws of victory. By his account, the judge gave the wrong instructions to the jury. As a result, the jury thought it had to fix damages instead of determining only if he deserved compensation. The dollar amount would have been decided later.

Salvador says the error forced the judge to declare a mistrial. "I'm devastated, but we're going to try again," he told us. Because the jury found in his favor on every point at issue, Salvador maintains, "I know I can prove what I brought in here."

Meanwhile, Salvador canceled a job-hunting trip to the National Assn. of Recording Merchandisers' convention in Orlando, Fla., because it conflicted with the trial. In general, he's found difficulty getting interviews. Suppliers worry that "West Coast may punish us" by cutting purchases of lesser titles if he's hired, Salvador says. "This isn't sour grapes, it's just the facts."

His remarks didn't figure in the trial. West Coast executives weren't available for comment at deadline.

VIDBITS: Valley Record Distributors' bid to buy Star Video Entertainment may get blown asunder by Disney. Sources indicate that the studio has told both parties that Star's credit worthiness isn't transferable. Whatever it's standing in the music community, Valley will have to qualify separately for video purchases. Reportedly, the record wholesaler is already borrowing to the limit to finance the Star deal and might have trouble meeting the Disney standard.

John O'Donnell, managing director of Central Park Media, the prime mover of anime videos, will lecture New York's Japan Society on the subject March 26. His talk is titled "Japanimation: Manga In Motion." (Manga means "comics" in Japanese.) For information, contact **Yuko Watanabe** at the Society, 212-715-1229. Tickets are $8 for members and $10 for nonmembers.

Universal Launches Sing-Along Series Of Prehistoric Proportion

■ BY EILEEN FITZPATRICK

LOS ANGELES—At Universal Studios Home Video, dinosaurs are far from extinct. In fact, after three sequels, "The Land Before Time" is spawning another series.

On May 13, the studio will release "The Land Before Time Sing Along Songs," featuring 10 songs from the four video titles. The tape retails for $12.98 suggested list.

"We have enough songs within the franchise to do a product like this," says Universal director of marketing Michael Polis. "It's the best product we have outside of 'Wee Sing' for this, and [it] potentially could be a whole new series for us."

The new video will be in stores just 10 days before the theatrical release of Universal's "The Lost World," the sequel to "Jurassic Park," the latter of which is the studio's top dinosaur franchise. "The Lost World" is expected to add luster to "Songs" and to the boxed set of the four "Land Before Time" titles, which consumers can buy for $79.98 starting May 13.

Universal is teaming with Burger King, Source Interactive, and Kitchen Sink Press for the sing-along launch. During May and June, 8,000 Burger King locations will give away six "Land Before Time" collectibles in each Kid's Meal. It's the first time the fast-food chain has teamed with Universal for a video-related offer.

Inside each Kid's Meal package will be a coupon worth $3 off the purchase of "Songs" and any "Wee Sing" title, except "Wee Sing Favorites." A second $3 rebate is attached to the purchase of "Songs" and any of the "Land Before Time" entries. Both coupons expire Aug. 23.

Inside each "Songs" video will be a free "Land Before Time Activity Center" CD-ROM sampler, developed by Sound Source. The samplers contain two games, which consumers can access when they decide to buy the CD-ROM. Calling the toll-free number and committing to a $19.98 VISA or MasterCard charge reveals the "unlocking code." Polis says Universal will have a limited exclusive window on the CD-ROM, which will be priced at $29.98 when it arrives at retail.

Another in-pack offer includes a coupon to purchase "The Land Before Time Treasure Chest" for $14.99 plus $5 shipping and handling. Retail value

(Continued on page 79)

Cruise Control Determines 'Maguire' Marketing

SHOW ME THE VIDEO: Best picture Oscar nominee "Jerry Maguire" will be heading to sell-through May 29 with no suggested list price, according to distribution sources. They think the Columbia TriStar Home Video title will retail for $21-$22.

Marketing details are scarce, largely because star and best actor nominee **Tom Cruise** must approve all plans, and he's busy attending award shows these days. Word has it that Columbia was ready to announce plans a few weeks ago, but Cruise's schedule wouldn't permit him to sign off on the project.

That's nothing new. Paramount Home Video found it difficult to keep to a schedule while awaiting the Cruise stamps of approval on "Mission: Impossible," "The Firm," "Days Of Thunder," and "Top Gun."

Like a lot of big stars, Cruise has the power to veto a tie-in partner. In fact, "Mission: Impossible" didn't have one. As a result, Paramount created its own, offering the three Cruise titles for $5.99 each. They did better at retail than "Mission: Impossible."

If that no-partner scenario plays out, Columbia will be left shouldering the entire cost of marketing an R-rated video, which it hasn't done before. To its credit, the studio has dramatically increased its sell-through output, pulling in respectable numbers on "Jumanji," "Fly Away Home," and the special-interest title "Riverdance." None had tie-in partners.

But those family-friendly titles are easy to sell into Wal-Mart and Kmart. Although mass merchants will stock "Jerry Maguire," the R rating may knock out the broad audience Columbia enjoyed for its recent sell-through releases.

Nonetheless, distribution sources say Columbia is looking to ship about 10 million copies of "Jerry Maguire," more than double that of any of its family titles. "If they give retailers a 50% return policy, like Disney is doing, Columbia can ship 10 million," says one wholesaler, "but there's not really a big need for consumers to own 'Jerry Maguire.' " He estimates the studio can net about 4 million units on the title.

In addition, Columbia will be fighting dealers who have just come off a bad experience with "Mission: Impossible." Whether or not Cruise approves a cross-promotional partner, Columbia has some hurdles to overcome.

MUSIC SLUMP BACKLASH: Most suppliers remain unaffected by the sales slump music stores are experiencing. Playboy Home Video is the exception.

"For us it's an access problem," says Playboy senior VP/GM **Barry Leshtz**. "Consumers are shying away from music stores, where we do most of our business." Forever shut out of the big mass merchants because of its sexy content, the Playboy line is being affected more than other suppliers, who have ready access to Wal-Mart, Target, and Kmart shelf space.

And, Leshtz says, music retailers have been become more cautious about their purchases. "Retailers are not willing to put in huge amounts of our product because they're scared of getting complaints," he notes.

Often that means moving Playboy tapes to the back of the store. Leshtz adds, "Retailers are telling us, 'Consumers will find it even if it isn't out front.' " He's not discouraged, however. "It's the nature of the business, and these are tough financial times," Leshtz says. "Consumers are being driven to mass merchants by pricing alone, but it's a temporary blip."

SHELF TALK



by Eileen Fitzpatrick

Looking into his retail crystal ball, Leshtz predicts that mass merchants who are enjoying a run with video will eventually "move on to something else" and that record retail will bounce back.

"Long-term, it's not to the mass merchants' advantage to keep stocking a loss leader in hopes that new consumers will come in, buy it, and also walk out with a microwave," he says. "Record retailers will also come out their slump because consumers will again want wider selection of catalog music instead of just the hits."

IT'S IN THE MAIL: Let's start off by saying this is not a whine item.

But . . . the trade press has apparently been shut out of the Blockbuster Entertainment Awards, except those who made an extraordinary amount of effort to snag some seats.

Shelf Talk, which didn't get an invite, hears from sources that the retailer did not invite any beat reporters to its March 11 Los Angeles telecast. Instead, PR adviser PMK is choosing to focus on the consumer press and camera crews from "Entertainment Tonight" and "Access Hollywood."

Blockbuster has also been preternaturally quiet about the show. Shelf Talk did get one call several weeks ago from PMK asking if we'd be covering the event. Of course we would, we said, if we were invited. PMK was never heard from again.

This behavior contrasts sharply with Blockbuster's old habit of stuffing the fax machine with notices of the big celebrity lineup, the VIP party, and other publicity nonsense. In 1997, the fax phone hasn't rung, and the mailbox is empty.

The silence could indicate the Entertainment Awards, still stuck on the Viacom-owned and low-rated UPN network, may have worn out its welcome. One thing is sure: PMK has worn out its welcome with us.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	74	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
7	3	41	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
6	7	3	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
6	2	6	FLY AWAY HOME	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.98
6	6	18	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
6	31	3	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.98
7	NEW ▶		HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1996	PG	19.98
6	6	6	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	G	19.98
6	18	2	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.98
10	11	3	THE X-FILES: ASCENSION/ONE BREATH	FoxVideo 4139	David Duchovny Gillian Anderson	1997	NR	19.98
10	10	10	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	19.98
10	6	6	12 MONKEYS ◇	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt	1996	G	19.98
10	NEW ▶		THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video	Animated	1996	G	20.96
14	16	15	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
26	18	6	THE X-FILES: SLEEPLESS/DUANE BARRY	FoxVideo 4138	David Duchovny Gillian Anderson	1997	NR	19.98
18	13	58	GREASE ▲•	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
18	6	6	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	19.98
18	6	6	D3: THE MIGHTY DUCKS	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez	1996	PG	22.96
18	18	6	THE X-FILES: LITTLE GREEN MEN/THE HOST	FoxVideo 4137	David Duchovny Gillian Anderson	1997	NR	19.98
20	RE-ENTRY		CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1996	PG-13	19.98
21	18	31	THE NUTTY PROFESSOR ◇	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
22	18	11	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.96
27	23	18	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1996	PG	19.98
26	18	7	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1997	NR	14.98
25	18	6	ALASKA	Columbia TriStar Home Video 80200	Charlton Heston	1996	PG	19.93
26	20	6	SHOWGIRLS	MGM/UA Home Video Warner Home Video 905525	Elizabeth Berkley Kyle MacLachlan	1995	NC-17	19.98
27	34	2	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	22.98
28	28	28	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
29	NEW ▶		FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
30	31	6	THE TRUTH ABOUT CATS AND DOGS	FoxVideo 0899585	Uma Thurman Janeane Garofalo	1996	PG-13	19.98
31	28	3	THE X-FILES BOX SET: VOL. 3	FoxVideo 4140	David Duchovny Gillian Anderson	1997	NR	39.98
32	RE-ENTRY		THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
33	18	18	311: ENLARGED TO SHOW DETAIL ●	PolyGram Video 4400439253	311	1996	NR	19.98
34	29	28	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
35	22	17	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
36	37	24	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
37	25	4	KIDS	Vidmark Entertainment 6311	Not Listed	1995	NR	19.98
38	NEW ▶		THE NEVERENDING STORY III: ESCAPE FROM FANTASIA	Miramax Home Entertainment Buena Vista Home Video 4631	Jason James Richter	1996	G	14.99
39	RE-ENTRY		THE USUAL SUSPECTS	PolyGram Video 8006302273	Stephen Baldwin Kevin Spacey	1995	R	19.95
40	NEW ▶		THE QUEST ◇	MCA/Universal Home Video Uni Dist. Corp. 82869	Jean-Claude van Damme Roger Moore	1996	PG-13	14.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

SELL-THRU

(Continued from page 77)

main focus," says video buyer Mary Jane Glaser, "and with over 2 million names, mail order provided a big boost again this year."

Glaser thinks stronger key titles brought more people into the store this past season. "Fox did an incredible job on 'Independence Day,' and I don't think we ever sold as many units on a street date," she adds. It also helps that many vendors have permanent display space in the store, including Fox, Columbia TriStar, Disney, Warner, Paramount, Universal, and Repuhlic. Catalog sales benefit from the heightened exposure, Glaser notes.

"We would have liked the fourth quarter to be better for sell-through, but overall we're satisfied," says Archie Benike, marketing VP for the Musicland Group mall stores division, comprising 400 Suncoast and 800 Sam Goody and Musicland outlets. "More stores were going direct-to-sell-through this year than last, and after the first week of release, everyone's looking for space."

Still, repricing promotions managed to hold their owns against hits, and one specialty title, "Riverdance," made the chain's top 10 list.

Moovies typifies the change in thinking under way smong video chains: Sell-through is beginning to make serious inroads. For 1996, sales were up about 3% on a same-store basis, according to Eric Litynski, director of product management.

He credited an eight-psge free-standing insert (FSI) in 4 million Sunday newspspers just before Thanksgiving for part of the good holiday season. Moovies also had a "Toy Story" contest for its employees that kept things lively through Christmas.

Movie Gallery, with 863 outlets at the end of 1996, compared to 662 in 1995, had a modest 1% increase in same-store sell-through revenue last year, according to Bo Loyd, senior VP of purchasing and marketing.

From the chain's point of view, "sell-through releases of top hits are exciting due to the quick return on investment that allows us to buy deeper for s strong shelf presence," says Loyd. He cited a "multimillion-copy" FSI that dropped just before Thanksgiving in most of the chain's key markets as a big boost.

UNIVERSAL LAUNCHES

(Continued from page 77)

for the treasure chest, which contains assorted merchandise, is $35. Universal has used it as a value-added premium for other kid-vid releases.

Polis says that the media campaign for the title encompasses national and kids cahle chsnnels, spot television, and consumer print advertising. It should generate more than 2 billion consumer impressions. "The Land Before Time" already has a high profile.

Since its debut in 1988, the series—the movie and three direct-to-video features—have sold more than 20 million units and generated more than $376 million in retail sales, according to Universal executive VP Andrew Kairey. "And the returns on this product remain in the low single digits."

A sequel has been released every year since 1994. Universal plans to ship the fifth later this year, and a sixth is in development.

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STREET DATE: 4/22/97

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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	7	**PHENOMENON** (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgewick
2	3	5	**THE FAN** (R)	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes
3	2	10	**A TIME TO KILL** (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
4	8	2	**LAST MAN STANDING** (R)	New Line Home Video Turner Home Entertainment N4507	Bruce Willis Christopher Walken
5	4	4	**JACK** (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
6	6	22	**FARGO** (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
7	NEW▶		**BULLETPROOF** (R)	MCA/Universal Home Video Uni Dist. Corp. 83006	Damon Wayans Adam Sandler
8	5	8	**KINGPIN** (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
9	9	4	**TRAINSPOTTING** (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
10	19	3	**FEELING MINNESOTA** (R)	New Line Home Video Turner Home Entertainment N4412	Keanu Reeves Cameron Diaz
11	NEW▶		**2 DAYS IN THE VALLEY** (R)	HBO Home Video 91296	James Spader Eric Stoltz
12	7	13	**THE ROCK** (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
13	12	5	**IL POSTINO** (PG)	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
14	10	7	**ESCAPE FROM L.A.** (R)	Paramount Home Video 332493	Kurt Russell
15	17	3	**FIRST KID** (PG)	Walt Disney Home Video Buena Vista Home Video 7896	Sinbad
16	15	3	**FLY AWAY HOME** (PG)	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels
17	11	9	**FLED** (R)	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
18	14	10	**TIN CUP** (R)	Warner Home Video 14318	Kevin Costner Rene Russo
19	16	5	**SHE'S THE ONE** (R)	FoxVideo 4119	Cameron Diaz Jennifer Aniston
20	13	6	**EDDIE** (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8949	Whoopi Goldberg
21	21	5	**DEAD MAN** (R)	Miramax Home Entertainment Buena Vista Home Video 8991	Johnny Depp
22	26	3	**TREES LOUNGE** (R)	Live Home Video 60291	Steve Buscemi
23	NEW▶		**HOUSE ARREST** (PG)	HBO Home Video 91303	Jamie Lee Curtis Kevin Pollak
24	18	10	**CHAIN REACTION** (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
25	24	9	**WELCOME TO THE DOLLHOUSE** (R)	Columbia TriStar Home Video 82563	Heather Matarazzo
26	NEW▶		**FREEWAY** (R)	Republic Pictures Home Video 6248	Kiefer Sutherland Reese Witherspoon
27	20	3	**A VERY BRADY SEQUEL** (PG-13)	Paramount Home Video 332443	Shelley Long Gary Cole
28	RE-ENTRY		**THE POMPATUS OF LOVE** (R)	BMG Independents BMG Video 80228	Jon Cryer Mia Sara
29	27	18	**ERASER** (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
30	NEW▶		**HARRIET THE SPY** (PG)	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell
31	22	5	**BORDELLO OF BLOOD** (R)	MCA/Universal Home Video Uni Dist. Corp. 82821	Dennis Miller Erika Eleniak
32	29	10	**A FAMILY THING** (PG-13)	MGM/UA Home Video 905535	Robert Duvall James Earl Jones
33	28	5	**KANSAS CITY** (R)	New Line Home Video Turner Home Entertainment N4510	Jennifer Jason Leigh Miranda Richardson
34	25	10	**THE ISLAND OF DR. MOREAU** (PG-13)	New Line Home Video Turner Home Entertainment N4444	Marlon Brando Val Kilmer
35	35	3	**GRACE OF MY HEART** (R)	MCA/Universal Home Video Uni Dist. Corp. 83111	Illeana Douglas Matt Dillon
36	NEW▶		**COURAGE UNDER FIRE** (R)	FoxVideo	Denzel Washington Meg Ryan
37	40	2	**INFINITY** (PG)	BMG Independents 80279	Matthew Broderick Patricia Arquette
38	31	5	**THE TRIGGER EFFECT** (R)	MCA/Universal Home Video Uni Dist. Corp. 82870	Elisabeth Shue Kyle MacLachlan
39	37	21	**PRIMAL FEAR** (R)	Paramount Home Video 328323	Richard Gere Laura Linney
40	33	18	**TOY STORY** (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

'School Bus' Promotion Rolls Out



by Moira McCormick

GET ON THE BUS: WarnerVision is greasing the wheels of an animated series, "Scholastic's The Magic School Bus," with a major consumer promotion tied to new titles due April 15.

More than 2 million coupons, each good for $1 off a "School Bus" tape, will be distributed through offers that producer Scholastic is running with Hardee's, Howard Johnson, and Colgate-Palmolive. WarnerVision has also designed new packaging for the series, which emphasizes the logo and provides a more readily identifiable look for the series, says **Dan Capone**, WarnerVision director of marketing.

The next three releases, first seen on the award-winning PBS show (itself based on the best-selling Scholastic book), are "The Busasaurus," "Taking Flight," and "Flexes Its Muscles." Each is $12.95 and features the voice of Lily **Tomlin** as teacher extraordinaire Ms. Frizzle. The additions bring the series total to 14.

Capone says the rest of the series will be refitted with the new packaging over the course of the year. The primary impetus for the change, he adds, was the suggestion by consumer focus groups that the original box art didn't convey "Magic School Bus" fun as much as it did education.

"We want to build the franchise, make it easier to find at retail," says Capone. Also to that end, he adds, WarnerVision is "cross-couponing" the $1-off certificate with other WarnerVision product: the recently released series "The Book Of Virtues" (another PBS series) and Children's Television Workshop's "Big Bag," due in July. "Magic School Bus" trailers are on those cassettes and on "Adventures Of Batman & Robin," arriving in May.

Scholastic's tie-ins take advantage of the fact that "Magic School Bus" encompasses books, TV, videos, merchandise, a touring show, and museums. Says Capone, "It's not only big, but it's a high-quality educational program that can bring only accolades for companies involved with it."

The Howard Johnson campaign runs April 1-Dec. 1. Called "Kids Go HoJo," it gives a free "Scholastic's The Magic School Bus Fun Pack" to children who check in with their families at any of 600 participating hostelries. Included are premium items relating to the series, such as a coloring book and a pin or other emblem. There will also be a $1-off coupon, good for purchase of any video in the line. The campaign will be supported with more than $1.5 million in print advertising.

For a month beginning June 30, more than 3,500 Hardee's outlets will offer a "Magic School Bus" kids' meal, featuring the coupon and one of four collectible premiums—figurines of the show's characters, including Ms. Frizzle and the bus.

The Colgate-Palmolive promotion, running from June through August, involves consumers sending in proofs of purchase to receive select "Magic School Bus" merchandise, including the videos. The offers will be trumpeted by a six-page freestanding insert (FSI) going to 51 million households, as well as by displays in 15,000-20,000 stores.

"We ran an FSI campaign in February, promoting the whole 'Magic School Bus' catalog," says Capone, "and sales picked up 30%-45% at accounts we were tracking." He says WarnerVision considers the series a "priority."

"We know this series helps kids, helps them learn and explore," Capone says. "WarnerVision believes in what it stands for, and we want to see it grow."

SAY CHEESE: PolyGram Video has cooked up a national promotion for its series "The Busy World Of Richard Scarry," which kicks off April 1.

More than 900 Sears locations nationwide will showcase "Busy World" for three months in a campaign that offers consumers a $5 rebate with the purchase of any Sears Portrait Studio photo and any two of the videos in the series. The titles can be bought anywhere for consumers to qualify.

The promotion targets those purchasing kids' birthday portraits. Sears is offering an exclusive limited-edition backdrop featuring a scene from the most recent "Busy World" release, "The Best Birthday Party Ever," which streeted March 4. In-store point-of-purchase materials include "Busy World"-themed counter cards, with tear pads of rebate coupons, and banners. Sears Portrait Studios will also carry plush items and licensed merchandise.

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★★★ No. 1 ★★★		
1	1	163	**BAMBI** Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
2	3	19	**MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT** Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
3	2	13	**THE LAND BEFORE TIME IV** MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
4	11	19	**WALLACE AND GROMIT: A CLOSE SHAVE** BBC Video/FoxVideo 8399	1996	9.98
5	8	19	**MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY** Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
6	5	29	**ALADDIN AND THE KING OF THIEVES** Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
7	6	65	**SCHOOLHOUSE ROCK: AMERICA ROCK** ABC Video/Paramount Home Video 47022	1995	12.95
8	4	47	**THE ARISTOCATS** Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
9	NEW▶		**THE HUNCHBACK OF NOTRE DAME** Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
10	12	23	**OLIVER & COMPANY** Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
11	9	61	**SCHOOLHOUSE ROCK: MULTIPLICATION ROCK** ABC Video/Paramount Home Video 47023	1995	12.95
12	23	15	**THE WALLACE AND GROMIT GIFT SET** BBC Video/FoxVideo 4101059	1996	24.98
13	19	5	**BANANAS IN PAJAMAS: SPECIAL DELIVERY** PolyGram Video 8006375493	1997	12.95
14	20	3	**EWOKS: THE HAUNTED VILLAGE** FoxVideo 8466	1997	14.95
15	7	7	**BARNEY'S SENSE-SATIONAL DAY** Barney Home Video/The Lyons Group 2015	1997	14.95
16	21	107	**THE LION KING** Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
17	14	55	**WALLACE AND GROMIT: A GRAND DAY OUT** BBC Video/FoxVideo 8287	1995	9.98
18	17	79	**SCHOOLHOUSE ROCK: GRAMMAR ROCK** ABC Video/Paramount Home Video 47021	1995	12.95
19	10	27	**ALL DOGS GO TO HEAVEN 2** MGM/UA Home Video/Warner Home Video M505541	1996	22.98
20	13	53	**POCAHONTAS** Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
21	16	5	**SESAME STREET: BEST OF ELMO** ◇ Sesame Street Home Video/Sony Wonder 51229	1996	9.98
22	NEW▶		**BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS** MTV Music Television/Sony Music Video 49315	1997	14.98
23	18	49	**SCHOOLHOUSE ROCK: SCIENCE ROCK** ABC Video/Paramount Home Video 47024	1995	12.95
24	15	5	**BANANAS IN PAJAMAS: MONSTER BANANA** PolyGram Video 8006375473	1997	12.95
25	22	3	**OROIDS: THE PIRATES AND THE PRINCE** FoxVideo 8467	1997	14.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Reviews & Previews

ALBUMS
EDITED BY PAUL VERNA

POP

▶ **MORPHINE**
Like Swimming
PRODUCERS: Mark Sandman, Paul Q. Kolderie
DreamWorks/Rykodisc 50009
Low rock band's major-label bow after a series of highly acclaimed indie albums has the potential for a long-deserved commercial breakthrough on the strength of such subtle, deceptively catchy tracks as "Early To Bed," "Eleven O'Clock," the swinging "Wishing Well," and "Murder." This time around, the band has colored its core bass/drums/saxophone sound with mellotron, guitar, and guest vocals, increasing its chances for mainstream acceptance. However, the album is still dark and moody enough to satisfy long-time fans' yearnings for unadulterated Morphine. Having blazed its own musical trail in the early '90s, Morphine now cements it with an album that will be remembered as a creative milestone.

MAUREEN McGOVERN
The Music Never Ends
PRODUCER: Ettore Stratta
Sterling 1013
You know the players. Superb cabaret artist Maureen McGovern sings 12 tunes by the lyric writing team of Alan and Marilyn Bergman and their composer collaborators—Michel Legrand, Dave Grusin, John Williams, Johnny Mandel, David Shire, and others. With producer Ettore Stratta setting McGovern against interesting, yet never overwhelming, orchestral backing, the singer greets old friends and less familiar ones with a fresh spirit, commanding such anthems to romance as "The Way We Were," "The Windmills Of Your Mind," "The Summer Knows," "You Must Believe In Spring," and "I'll Never Say Goodbye." One of the less familiar songs, "Like A Lover," with music by Dori Caymmi, is a particularly beguiling rarity, which is also one way to describe McGovern as an artist.

JAZZ

★ **THE RALPH PETERSON FO'TET**
The Fo'tet Plays Monk
PRODUCER: John Snyder
Evidence 22174
Thelonious Monk, one of the great jazzmen of the bebop era, is honored by drummer Ralph Peterson, one of the great jazzmen of the postmodern era. Leading a Fo'tet of vibist Bryan Carrott, soprano saxophonist Steve Wilson, and bassist Belden Bullock, Peterson's innovative approach to rhythm is a fine counterpoint to Monk's. Examples can be found in the scrambled beats and truncated melodies of "Jackie-ing"; the precipitous, uptempo plunge down the harmonic rabbit hole of "Skippy"; Wilson's Lacey-esque soprano tracing the lilting lines of a less-angular "Light Blue"; and Peterson's staccato percussion outlining a jagged, frenetic "Criss Cross." More straightforward takes on "Epistrophy," "Four In One," and "Well You Needn't" are accompanied by two originals: Peterson's uptempo stylistic impressions of "Monkin' Around" and Carrott's yawning melody lines of "Spherically Speaking," which bears the influence of Monk's more languid themes.

SPOTLIGHT



AEROSMITH
Nine Lives
PRODUCERS: Kevin Shirley, Aerosmith
Columbia 76547
The record that Aerosmith front man Steven Tyler called "the most gut-wrenching" the band has ever made is also among its most inspired, most impassioned, and most impeccably executed. From the opening squeal of the title track to the horn-spiked intro to irresistible lead single, "Falling In Love (Is Hard On The Knees)," from the exotic touches of "Taste Of India" to knockout power ballad "Hole In My Soul," the album never lets up in intensity. In fact, it's one of the only records in recent memory with no filler. Other highlights include "Ain't That A Bitch," "The Farm," "Kiss Your Past Goodbye," and the touching "Fallen Angels." An album with limitless possibilities from a band that cuts through it all with great music.

SPOTLIGHT



VERUCA SALT
Eight Arms To Hold You
PRODUCER: Bob Rock
Outpost/Minty Fresh 30001
The swift maturation of this band from its seminal indie "Seether" hit, on through its strong "American Thighs" debut album and wonderfully defiant "Blow It Out Your Ass, It's Veruca Salt" follow-up EP, has been thrilling to behold. But no one could have been prepared for the crackling excellence of this killer record or its explosive radio triumph with "Volcano Girls." Jim Shapiro (drums) and Steve Lack (bass) are a mountainous rhythm section and guitarist/writer/vocalists Nina Gordon and Louise Post whip up a whirlwind on remarkable material like "One Last Time" (a can't-miss classic), "Benjamin," "Shutterbug," "The Morning Sad," "Venus Man Trap," and "Earthcrosser." Modern rock is alive, well, and still evolving on one of the best albums of the year—and of the decade.

SPOTLIGHT



JOHN LEE HOOKER
Don't Look Back
PRODUCERS: Van Morrison, Los Lobos with Mario Caldato Jr.
Pointblank/Virgin 12207
The consummation of a long-planned collaboration between blues great John Lee Hooker and his friend Van Morrison, this album features new Hooker originals, Morrison's "The Healing Game," and covers of Freddie Williams' "I Love You Honey" and Jimi Hendrix's "Red House"—all performed with style and grace by Hooker and such great support players as Los Lobos, Charles Brown, and Morrison. Four tracks are outright duets between Hooker and Morrison, whose bluesy, soulful voices combine beautifully as they trade lines. A meeting of two kindred musical spirits that should appeal to blues, triple-A, roots music, and college outlets, as well as to the individual artists' longtime fans.

RAP

▶ **DJ MUGGS**
Muggs Presents . . . The Soul Assassins, Chapter I
PRODUCER: DJ Muggs
Columbia 66820
As the sonic scientist behind much of Cypress Hill's blunted output, Muggs is already a hip-hop innovator to be reckoned with. On this cohesive compilation—which brings together some of the biggest names from all over Planet Rap, including KRS-One, Goodie Mob, Mobb Deep, Dr. Dre, and MC Eiht—he reinforces his lofty position behind the mixing board. Despite the talented voices, his eerie beats and dark, haunting grooves are the stars of this album.

COUNTRY

BIG HOUSE
PRODUCER: Peter Bunetta
MCA 43928
Take a sinuous slide guitar, infectious shuffle rhythms, spiky blues harp, laconic and funky vocals, and a nonstop "Suth-ren" groove (Jerry Wexler's famous term for Southern funk), and you get the essence of Big House. The band veers into smooth Eagles territory, but this veteran act projects a constant edge. This is kick-ass roadhouse country blues that country listeners have obviously been missing, given the group's embrace by even mainstream country radio. Yes, but is it country? Well, when is the last time MCA Nashville president Tony Brown released demos as an album?

LATIN

▶ **LOS TEMERARIOS**
En Concierto Vol. II
PRODUCER: Adolfo Angel Alba
Fonovisa 6064
While a live disc might be an unusual choice for a label debut, this pleasant batch of smart stage-side takes of greatest hits by these *ranchera*-flavored pop stars should roll at retail, thanks to a robust push from Fonovisa. Lead single "Ya Me Voy Para Siempre" already is a top 10 radio hit, and the band is receiving valuable TV exposure via its current spots for AT&T.

★ **LOS PERICOS**
Yerbabuena
PRODUCERS: Los Pericos
EMI Latin 56157
Argentina's good-time reggae titans return with another zesty blend of ska/reggae gems ("Por Una Cabeza," "Como Un Gavilán," "Boulevard,") colored at times with tango, dancehall, samba, and '70s funk. A breezy reggae cover of the Beach Boys classic "In My Room" sails along smoothly until it drop kicks into a startling mambo/funk riff that would have sounded pretty cool as a stand-alone instrumental piece.

WORLD MUSIC

★ **SUSU BILIBI**
Dziwo Nefa
PRODUCER: Alb
CrossCurrents Music 50002
Susu Bilibi, an outstanding six-piece ensemble from Togo, spins vivacious West African dance rhythms tempered by a strong sense of European/American pop songwriting. Driven by skittering guitar and pervasive percussion—with tasteful use of electronic keyboards—the set is highlighted by the infectious beats and agile horn charts of the title cut, the intoxicating call-and-response choruses of "Ole," the joyful, good-time atmosphere of "Nye Me Woe," the hard-funk inflections of "Ogoumouva," and the rolling, R&B-influenced rhythms of "Sodabi." This first CrossCurrents release is licensed from Face Music Switzerland, as will be subsequent world music titles from such states as Brazil, Egypt, and Georgia.

NEW AGE

★ **ROB EBERHARD YOUNG**
Sticks & Stones
PRODUCERS: William Ackerman, Rob Eberhard Young
Imaginary Road 314 534 468
Leave it to Will Ackerman, the Windham Hill founder who brought us Alex De Grassi and Michael Hedges, to unearth another inventive guitarist. Rob Eberhard Young shows the influences of those musicians, especially with his Hedges-like hammer-on techniques, and weds these skills to kinetic melodies that often flow out of minimalist cycles and funky, hard-picking grooves. Young is joined by bassist Michael Manring, who underpins melodic flights that are fleshed out by ghost echoes and effects. In fact, there's a hidden 25-minute track of hypnotic ambient guitar loops at the end.

VITAL REISSUES®

CHARLIE RICH
Feel Like Going Home: The Essential Charlie Rich
REISSUE PRODUCER: Lawrence Cohn
Epic/Legacy 64762
Unsung though he was, the late Charlie Rich was a master of the American popular song. From the honky-tonkin' "Lonely Weekends" and bar-stool balladry of "Who Will The Next Fool Be" to such Nashville pop smashes as "The Most Beautiful Girl" and sensitively spun standards like "Since I Fell For You," the Silver Fox could realize the emotional potential of most any tune. The definitive collection of his subtle genius, the two-disc "Feel Like Going Home" draws on not only his '70s Epic heyday, but his early '60s Sun sides and material from his final album, 1991's "Pictures And Paintings" on Sire. The set is lovingly presented, with rare photos and heartfelt, illuminating liner notes by such collaborators as Sam Phillips, Billy Sherrill, and Peter Guralnick. Indicative of the album's thoroughness, the finest moment on "Feel Like Coming Home" comes from a rarity: the '73 demo version of the title track. Capturing Rich alone at the piano, sans the intrusive backing vocalists and syrupy strings that marred some of his work, the song is as sublime a fusion of gospel grace and blues-drenched soul as you'll ever hear.

THE BIRTHDAY PARTY
Junkyard
PRODUCERS: Nick Launay, the Birthday Party
2.13.61/Thirsty Ear 21317
Prayers On Fire
PRODUCERS: The Birthday Party
2.13.61/Thirsty Ear 21318
Hee-Haw
PRODUCERS: The Birthday Party
2.13.61/Thirsty Ear 21319
Mutiny/The Bad Seed EP
PRODUCERS: The Birthday Party
2.13.61/Thirsty Ear 21320
Long before he wrote a novel or dueted with Kylie Minogue on a global hit single, Nick Cave led one of the most notorious and influential rock bands ever: the Birthday Party. Coming up from Down Under in 1979, the Birthday Party's postpunk expressionism was tonic for some and terror for others. With this welcome reissue of the band's complete recorded work, the Birthday Party still sounds overwhelmingly dark and powerful—a precursor to the sonic violence of such ace American bands as the Jesus Lizard. The early genius of singles "The Friend Catcher" and "Mr. Clarinet" are collected on "Hee-Haw" along with rare cuts and the title EP; "Junkyard" features the classic "She's Hit" as well as a second version of "Dead Joe" as a bonus track; "Prayers On Fire" includes the killer "Nick The Stripper" single and its Australian-only B-sides; "The Bad Seed" EP and "Mutiny," augmented by two previously unreleased outtakes, foretell the more refined sound of Cave's later solo work with the Bad Seeds (see "Jennifer's Veil"). The rereleases are timed well with the upcoming issue of the new Cave album ("The Boatman's Call" on Mute), but this music isn't for everyone. Great music rarely is.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to **J.R. Reynolds**, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bambarger** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville), **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ **SWV Cas We** (4:28)
PRODUCER: Timbaland
WRITERS: M. Elliott, T. Mosley
PUBLISHERS: Mass Confusion/Virginia Beach/WB, ASCAP
Jive 42445 (c/o BMG) (cassette single)
The soundtrack to "Booty Call" has a potential smash in this seductive jeep-soul chugger. There's no question of SWV's ability to take full command of a lyric, and it is urged on to a successful swagger by Timbaland's straight-to-da-point groove. The act is joined by guest rapper Missy, who comes on hard'n'heavy with a lip-licking rhyme. Pop programmers eschewing rap interludes will find the edit useful, though this is one occasion when the union of chatting and vamping is downright kinetic. With R&B radio already on the case, it's time for top 40 to clock this winner.

▶ **BEE GEES Alone** (4:20)
PRODUCERS: Russ Titelman, Barry Gibb, Maurice Gibb, Robin Gibb
WRITERS: B. Gibb, R. Gibb, M. Gibb
PUBLISHERS: Gibb Brothers/Careers-BMG, BMI
Polydor 00406 (c/o PLG) (cassette single)
With all the world in a retro frame of mind, could there a better time for the Bee Gees to hit the comeback trail? Those deliciously distinctive harmonies are woven into a sweetly shuffling pop ballad that is a direct descendant of the act's pre-disco heyday. This single is a creative victory. The hook is instant and unforgettable. The lyrics are warmly romantic. And the production is seamless. Now it's time for radio to drive it home. Just one question . . . Where are the dance remixes? Ya gotta serve the clubs with this one! In any case, this is a fine preview into the forthcoming album "Still Waters."

★ **CYNDI LAUPER You Don't Know** (4:06)
PRODUCERS: Cyndi Lauper, Jan Pulsford, Mark Saunders
WRITERS: C. Lauper, J. Pulsford
PUBLISHERS: Rella/Sony/ATV Songs, BMI; Tenja/CMI, ASCAP
REMIXERS: Tony Moran, Prince Quick Mix, Junior Vasquez
Epic 9445 (c/o Sony) (cassette single)
Lauper unveils her new "Sisters Of Avalon" collection, offering a tune that is far more biting and intelligent than fluffy past hits like "Girls Just Want To Have Fun" and "She Bop." If programmers can move beyond the singer's old cartoonish image, they will discover an artist and music worthy of placement alongside the likes of Alanis Morissette. The original version of "You Don't Know" unfolds with a jittery funk beat and jangly guitars that deserve a listen at modern rock radio. Redrafted by Tony Moran, the song becomes an anthemic disco revelation that popsters will love. Add the underground club perspective of remixers Prince Quick Mix and Junior Vasquez, and you have a single that aims to hit every possible mark. The next step is for people to listen.

★ **BRAND NEW HEAVIES Sometimes** (4:10)
PRODUCERS: Brand New Heavies
WRITER: not listed
PUBLISHER: not listed
REMIXERS: The Ummah, Brand New Heavies, Masters At Work
Delicious Vinyl 4009 (c/o Red Ant) (cassette single)
Now fronted by veteran songwriter Siedah Garrett, the Heavies preview their new album, "Shelter," with a slinky sliver of soul that demands the immediate attention of pop, R&B, and rhythm/crossover programmers. The influence of Garrett is instantly felt. Besides offering a performance that will give jeep kiddies a swift kick in the pants, she can craft solid hooks that add dimension to the band's acclaimed knack for weaving body-invading funk rhythms. A potpourri of cutting-edge remixes adds incentive for radio and club attention, though none are nearly as strong as the original album version. Jam on it!

★ **JAMIROQUAI Virtual Insanity** (4:04)
PRODUCERS: Jay Kay, Al Stone
WRITERS: Kay, Smith
PUBLISHERS: EMI/EMI-Blackwood, BMI
Work 9857 (c/o Sony) (cassette single)
Jamiroquai turns in a jazzy social commentary with the second single from its current album, "Travelling Without Moving." Poignant and totally danceable, "Virtual Insanity" picks up where "Space Cowboy" left off and will satisfy dance and club music fanatics with its piano riffs and remixability.

RAY GUELL Inspiration (4:14)
PRODUCER: Carlos Sarli
WRITERS: R. Guell, Groovy Tunes
PUBLISHER: not listed
REMIXER: Carlos Sarli
G.T. 001 (cassette single)
Guell continues to effectively cultivate his Latin heartthrob persona with this smoldering slice of dance/pop romance. The technical limitations of his voice are balanced by a sincerity that makes you want to listen again and again. He is aided by sashaying disco rhythms created by producer Carlos Sarli that encourage you to shake your shoulders and grind your booty. The addition of a Spanish-language version and a freestyle mix is a nice touch that can only help in reaching a wide young urban audience. Contact: 615-595-1725.

SPANISH FLY I Can See (3:20)
PRODUCERS: Noel Saucedo, the Haus-A-Holics
WRITER: G. Molina
PUBLISHERS: For Upstairs/Led Sted, ASCAP
REMIXERS: Noel Saucedo, the Haus-A-Holics, Jazzy Jim
Warner Bros. 8633 (cassette single)
Once again, the Latin and dance music worlds merge for a shot at pop domination. Spanish Fly come on like a mild No Mercy, floating boyish harmonies over a flamenco-coated hi-NRG groove. The problem is that the song isn't as strong as its instrumentation. There is an act here worth pursuing, however, and there are certainly rhythm-rooted programmers who will find this track (which also comes with a Planet Soul-like electro/freestyle remix) worth a whirl.

KENARD Fuhrman The Vermis (no timing listed)
PRODUCER: not listed
WRITERS: K. Gardner, S. S. Hunter, S. Rumph
PUBLISHERS: Meadowlark/Consider the Times, ASCAP
Dore 356 (c/o M.S.) (cassette single)
It was bound to happen. Infamous L.A. detective Mark Furhman is dissected and played for lightweight giggles within a pop/rock setting. Kenard's voice sounds a bit like Eddy Grant, which is certainly a plus. High marks are given for political correctness, but low marks for humorous content. Still, there are definitely morning-show DJs who are going to have a good time with it. Contact: 718-392-1930.

R & B

▶ **KEITH SWEAT Just A Touch** (4:15)
PRODUCER: Stevie J
WRITERS: Webster, Hicks, Turner, Arrington, Young
PUBLISHER: Slave Song, BMI
Elektra 9787 (cassette single)
Some things are truly better left untouched. Steve Arrington and Slave captured a gem on wax with the original "Just A Touch" that cannot be duplicated. Not only has Keith Sweat unduly re-created the classic, but he enlisted the new-jack help of Sean "Puffy" Combs, who further defiles the song with unnecessary guest raps by Mase and Pierre. Unfortunately, the single will get play due to its big-name affiliation.

RANDY CRAWFORD Give Me The Night (3:45)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXER: Mousse T.
Bluemoon/Atlantic 6695 (cassette single)
This enduring soul stylist takes on George Benson's classic tune and transforms it into a sleek, jazz-kissed delight. The familiarity of the song, coupled with Crawford's assured performance makes this an easy fave for R&B and AC regulars. The jolt comes via Mousse T.'s remixes, which range from retro disco to rugged deep-house. These versions could help broaden the audience for a record that deserves to be heard by the masses.

COUNTRY

▶ **VINCE GILL A Little More Love** (3:06)
PRODUCER: Tony Brown
WRITER: V. Gill
PUBLISHER: Benefit, BMI
MCA 55307 (c/o Universal) (7-inch single)
This single has "springtime hit" written all over it. From Gill's sweet, feathery vocals to the buoyant melody to the tasty guitar playing, this is the kind of tune that radio programmers shouldn't have to think twice about. We'll be hearing it wafting from radios everywhere for the next several months.

▶ **DEANA CARTER Count Me In** (3:24)
PRODUCER: Chris Farren
WRITERS: D. Carter, C. Jones
PUBLISHERS: EMI/Princeton Street, ASCAP; Hamstein Cumberland, BMI
Capitol 10389 (7-inch single)
If the strong reaction from the radio programmers who attended the annual Country Radio Seminar New Faces show is any indication, this will be Carter's third hit from her debut disc, "Did I Shave My Legs For This?" Co-written by Carter, this is a pretty ballad about a woman who has been burned by love but still wants to believe if her man is willing to be true. Carter's sweet Southern voice evokes the mixture of hurt and hope in the lyric and makes the song memorable.

★ **KENTUCKY HEADHUNTERS Singin' The Blues** (2:43)
PRODUCERS: The Kentucky Headhunters
WRITER: M. Endsley
PUBLISHER: Acuff-Rose, BMI
BNA 64781 (c/o BMG) (CD promo)
The first single from the Headhunters' forthcoming label debut, "Stompin' Grounds," signals the welcome return of one of country's most original outfits. The Headhunters attack this classic country tune with the same abundance of energy and homespun charm that made their earlier Mercury efforts so enjoyable. If country radio is looking for something fresh and fun, this is it.

★ **JOHN & AUDREY WIGGINS Somewhere Is Love** (3:17)
PRODUCER: Dann Huff
WRITERS: K.K. Phillips, C. Leonard
PUBLISHERS: EMDAR/Texas Wedge/Willdawn/Balmur Entertainment, ASCAP
Mercury 154 (c/o PolyGram) (CD promo)
There's something appealing about sibling harmonies, and this brother/sister duo has a wonderful vocal blend. The song is well written with a catchy chorus that listeners will enjoy singing along with. There aren't many male/female duos on country airwaves these days, and the Wiggins definitely deserve a spot on playlists.

DANCE

▶ **KEOKI Majick** (no timing listed)
PRODUCERS: Keoki Franconi, Dave Aude
WRITERS: K. Franconi, D. Aude
PUBLISHER: not listed
REMIXERS: Keoki Franconi, Dave Aude, Steve Levy, Aaron Carter, Stephen James Barry, Q, Yum Yum, Steve Kerr
Moonshine 88434 (CD single)
World-renowned DJ Keoki completes his transition as a recording artist with this skittling electronic/drum'n'bass anthem. This is perfect for those who never got quite enough of the Prodigy's "Firestarter." It has a similar aggression and quirky personality. A barrel of remixes is provided in an effort to cover almost every base at clubs, though this record has "radio" stamped all over it. A nifty preview into the album "Ego Trip," due this summer. Contact: 310-652-8145.

CULTURE BEAT Take Me Away (6:55)
PRODUCER: Cyborg
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Cyborg, Peter Graber, Nino Tielman, Geo, Movers'n'Shakers, Doug Laurent
Interhit 10165 (CD single)
It's been a long time since the act helped break ground for dance music at pop radio with "Mr. Vain." Since then, there have been countless acts with a similar sound. Since this single (which can be found on the "DMA Dance, Volume 2" compilation) hasn't moved far beyond that formula, its future is iffy. Still, lead singer Tania Evans is quite the charmer, and producer/writer Cyborg has a way with books that is hard to resist. Contact: 213-468-3434.

AC

MICHAEL LEARNS TO ROCK Someday (3:52)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Cleveland International 54334 (CD promo)
A silly name for an act that makes serious pop music. Given a fair chance, this infectious, rock-fueled pop jam could heat up triple-A and AC playlists. The instrumentation offers a smooth and careful blend of acoustic and electric guitars, while Michael's vocals are mildly reminiscent of Foreigner's Lou Gramm.

NEW & NOTEWORTHY

T.D.F. Seven (5:23)
PRODUCERS: Simon Climie, X-Sample
WRITER: not listed
PUBLISHER: not listed
Reprise 8672 (c/o Warner Bros.) (CD promo)
OK, so the cat's outta the bag. T.D.F. is veteran U.K. tunesmith Simon Climie and guitar hero Eric Clapton dipping their toes into the electronic/drum'n'bass pond. Genre purists may squawk over their territory being invaded by rockers, but this instrumental is clearly an earnest effort. It can help elevate the mainstream visibility of the budding dance sound, and it's actually quite good, too. Clapton's signature licks add a nice edge to Climie's atmospheric keyboards and rumbling, staccato beats. This one will work at a variety of formats, though the most fun will be watching some album rockers getting their first introduction to the electronic dance movement.

4-2 THE FLOOR Watching You Watching Me (3:46)
PRODUCERS: Martyn Norris, Jon Dixon
WRITERS: P. Barry, S. Torch, G. Miller, M. Norris
PUBLISHERS: Rive Droite/Almighty/Carnaby, BMI
Curb 73013 (cassette single)
With so many Euro-charged hi-NRG records vying for radio airplay, it takes a record with a little something extra to rise above the pack. This act accomplishes that feat, while continuing to mine the kind of familiar ground that listeners require. In addition to fast-paced beats and super-shiny rave synths, this track offers occasional splashes of acoustic guitars (and not of the No Mercy/flamenco variety) and a wonderfully gritty and commanding vocal. Factor in a chorus that you'll be humming long after an initial spin, and you have a smash waiting to happen. And if the additional cuts on the CD pressing are a fair indication, this act has a nifty album in 'em, too.

ROCK TRACKS

★ **DASH RIP ROCK Liquor Store** (3:39)
PRODUCER: not listed
WRITERS: Davis, Segal, Melacon
PUBLISHER: Dash Rip, BMI
Naked Language/Ichiban 6502 (CD promo)
Dontcha just love a good ol' cow-punk band? Several bars into this ditty, and you'll be hankering to be in your favorite bar, knocking back a few and swapping dirty jokes with your buddies. This New Orleans trio has already earned a mighty heated cult following in the South. The time has come for the rest of the country to climb aboard and revel in the barrage of crunchy guitars, toe-tappin' beats, and amusing lyrics. One of several radio-ready jams from the way-cool album "Gold." Contact: 770-419-1414.

★ **HDARSE Wallflower Child** (no timing listed)
PRODUCER: not listed
WRITERS: Gawell, Oestreich
PUBLISHER: Lerry Funderbunk, ASCAP
Idol 009 (CD single)
This Detroit-rooted trio feeds college and modern rock radio's unsated appetite for the melodic, no-frills rock of such late '80s/early '90s bands as the Descendents and Hoodoo Gurus. These lads tear through this bopping ode to the wallflowers of the world with punkish abandon and endearing harmonies. Hoarse shares this single with Watershed, a Columbus, Ohio, band that storms through "I'd Be A Liar" with a beavier guitar sound. This is killer material that demands the ear of music tastemakers—and maybe even a major-label A&R exec. Don't miss the chance to see these bands on tour together. Contact: 214-826-4365.

DEEP PURPLE Hey Cisco (4:23)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
CMC International 87209 (CD promo)
When the heavy metal resurgence takes full effect, this enduring act will likely be on the front lines. This is old-school guitar action of the highest order, with just enough art rock keyboards to keep the eardrums from totally popping. If ya haven't had a chance to dive into the band's current album, "Purpendicular," use this fast-paced, blues-injected cut as an excuse to finally do so.

RAP

▶ **YO YO FEATURING MC LYTE One For The Cuties** (no timing listed)
PRODUCERS: Yo Yo, Battlecat
WRITERS: Y. Whitaker, L. Moorer, R. Muller
PUBLISHERS: Grown Folks/Brooklyn Based/One to One/All Nations, ASCAP
EastWest 9771 (c/o Elektra) (cassette single)
The second installation from Yo Yo's "Total Control" album, "One For The Cuties" is a "kind of guys we like" duet between the veteran rapper and labelmate MC Lyte. Backed by the usual P-Funk-influenced music, "Cuties" is a lackluster girl-posse cut that relies on the two ladies' reputation for raw yet feminine hardcore lyrics more than quality and a well-developed concept. Both women could stand to go back to the lyrical drawing board for a remix.

SALTINE The Girl Is Hot (3:44)
PRODUCER: Saltine
WRITER: Saltine
PUBLISHER: Moneytime, BMI
Harris Entertainment 01 (CD single)
Fans of the Miami-bass sound will love this one. The good news is that "The Girl Is Hot" has the potential to reach beyond the limitations of that scene and land in top 40 waters. Saltine has an appealing, raspy delivery akin to Tone Loc, and the groove is embellished with an array of fun sounds—including clarinet loops and scratchy guitars. Check it out. Contact: 616-649-2077.

SINGLES: ▪ PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Doug Reece** (L.A.), **Shawnee Smith** (N.Y.)

HOME VIDEO

EDITED BY CATHERINE APPLEFELD OLSON

DIRECT-TO-VIDEO

HONEY, WE SHRUNK OURSELVES
Walt Disney Home Video
75 minutes, $22.99
Wacky inventor Wayne Szalinski gets into more trouble in this direct-to-video sequel to 1992's "Honey, I Blew Up The Kid" and 1989's "Honey, I Shrunk The Kids." In this story, the shrinking tables are turned when Wayne, his brother, and their wives find out how to survive when you're no bigger than a speck of dust. In charge of taking care of the kids while their wives unwind at a posh spa for the weekend, Wayne and his brother begin packing up the incredible shrinking machine for a trip to the Smithsonian Institution. But first Wayne wants to shrink an ugly African statue that his wife wants to throw away. They complete the task but accidentally get caught in the machine's rays. Their wives also get reduced when they unexpectedly return home and surprise their spouses. Now the miniature parents must work together and try to alert their preteenage children, who mistakenly think they're home alone for the weekend. While the kids plan a party, Wayne and the other adults plan to amplify their voices over the stereo system in order to let the children know what happened. But first they have to get to the living room. In an elaborate stunt, the four board a Hot Wheels car and propel themselves down its twisting and turning tracks, eventually becoming airborne. The stunt is funny, as are those in which the Szalinskis have to escape a Roach Motel before another guest eats them and in which they use bubbles as transportation. The stunts are nowhere near the state of the art for feature films, but they are better than those of most TV shows. Thanks to a generous amount of special effects, the story is fast enough for young viewers and interesting enough for adults. Rick Moranis slips easily back into the character of Wayne as if he were visiting an old friend. Except for Moranis, none of the original cast return for this feature. As Wayne's brother, Stuart Pankin seems right at home playing off Moranis' comic cues. What's missing is a link to the past movies. In this installment, it's as if the predecessors don't exist, and viewers are left trying to fill in missing information. The feature, Disney's first live-action, direct-to-video sequel, isn't going break any sales records, but it should set a standard for others to follow.

MUSIC

LIVE! AT KNEBWORTH
Video Music Inc
195 minutes, $39.95
Even by today's standards of big-name charity concerts, 1990's benefit in Knebworth, England, for the Nordoff-Robbins Music Therapy Center stands as a monumental event. Spanning several hours and torrential rains, the concert attracted an all-star lineup, including Eric Clapton, Paul McCartney, Elton John, Mark Knopfler, Pink Floyd, Robert Plant, Jimmy Page, Genesis, Tears For Fears, Status Quo, and Cliff Richard and an audience of 120,000. Video Music's release of this handsomely packaged three-video boxed set brings back most of the highlights of the concert, while also paying tribute to four decades of music. And with a price tag of $39.95, fans can afford to fast-forward to their favorite memories without feeling like they've wasted a dime. Contact: 610-650-9102.

CHILDREN'S

THE MAGIC SCHOOLBUS: THE BUSASAURUS
WarnerVision
30 minutes, $12.95
The Magic Schoolbus touches down once again in video outlets with this edge-of-the-seat tale of dinosaurs. Like an animated "Jurassic Park," without the evil raptors, the story takes off when the class visits a dinosaur dig and the ever-adventurous Ms. Frizzle decides to take the students back 67 million years to see what life with T-Rex and company was all about. Vibrant new box art sets the stage for an easily recognizable brand identity for the series and its ancillary products. Also new in the series are "Taking Flight" and "Flexes Its Muscles."

FARM PALS: A DAY ON THE FARM
Tape Worm Distribution
35 minutes, $14.95
Expert production values, animated elements, stop-motion photography, and an engaging, colorful cast (including comedian Rip Taylor) make this tape one of the most enjoyable in the crowded stable of live-action animal titles. Three animated hosts—a hip cow, a starry-eyed horse, and a bullish pig from Brooklyn, N.Y.—show viewers around a real-life, old-fashioned dairy farm complete with equipment to make ice cream. Clever dialogue is peppered with original songs in which children are encouraged to participate. Contact: 805-257-4909.

HEALTH & FITNESS

THE FOUR NOBLE TRUTHS
Mystic Fire Video
360 minutes, $108
Although most followers of Buddhist tradition never get a chance to see the Dalai Lama in person, they can receive a more in-depth taste of his teachings from this exhaustive video collection. The four-tape set covers the spiritual leader's two-day stint last summer at London's Barbican Hall. A lengthy introduction-cum-lecture by a professor of Indo-Tibetan Buddhist studies gives way to a seemingly unedited film of the Dalai elegantly discussing the four noble truths—the truth of suffering, the truth of the origin of suffering, the truth of the cessation of suffering, and the path that leads to the cessation of suffering—and the Buddhist way of life. Viewers are advised to find a comfortable spot on the couch, turn off the ringer on the phone, and prepare for a long, strange trip.

DOCUMENTARY

INCREDIBLE JOURNEYS
Reader's Digest Video
200 minutes, $59.96
This three-tape set brings 11 fascinating global voyages to the living room with grace and a good dose of educational value. Seen through the eyes of experienced travelers, the episodes—"From Venice To The Nile," "From The Outback To Nepal," and "From The Amazon To The Arctic"—probe not only the lay of the land, but the people who inhabit such locales as Australia, China, Alaska, and the islands of the Caribbean. Personal stories and anecdotes go a long way in painting a picture of life in these far-away places as well as allowing viewers to take away intangible souvenirs. "Incredible Journeys" is available through a toll-free number and at retail. Contact: 888-RD-VIDEO.

SPACE: HOME AWAY FROM HOME
Wayne Glatz Films & Video Inc.
30 minutes, $14.95
For those who are captivated by the wonder of weightlessness and what happens on board a spaceship, this tape will serve as a broad look at the final frontier. Focusing on the inner workings of the space station Skylab, veteran astronaut Jack Lousma leads a no-nonsense dissertation of life in the lab and the various experiments he conducted while in space. In addition, Lousma gives a first-hand account of how he and others at Mission Control helped guide the crew of Apollo 13. Although the tape misses a coattail opportunity with Universal Studios Home Video's "Apollo 13," it should get some interest due to heightened media coverage of space station Mir and this year's launch of the International Space Station. Contact: 616-776-0354.

JAPANIMATION

BATTLE ARENA TOSHINDEN
Central Park Media/U.S. Manga Corps
60 minutes, $19.95 (uncut and edited versions for younger viewers)
Based on the home video game of the same name, "Battle Arena Toshinden" retains many arcade qualities, including bulky exposition, characters defined by specific weapons or attack styles, and simple techno loops backing the battle action. The story concerns participants of a fighting tournament who band together against an evil syndicate whose goal is to steal the best moves from these fighters, implant them into man-machines, and thereby take over the world. Motorcycles and jump kicks abound. Two 30-minute episodes provide a low-impact entry into the world of animation, and fans of the game might find it fun.

ENTER*ACTIVE

EDITED BY BRETT ATWOOD

TUROK DINOSAUR HUNTER
Acclaim
Nintendo 64
The best game for the Nintendo 64 (N64) since "Super Mario 64" arrived. This incredible 3D action-adventure game immediately immerses players in a visually stunning environment that pushes the N64's processor to the limit. Based on the comic book character of the same name, the game centers around Turok, a superhero who must survive the Lost Land, which is populated by aliens, bionic dinosaurs, and other weird creatures. Turok travels through caves, cliffs, and lakes attempting to find the keys needed to advance to the game's next level. Gameplay combines the shoot-to-kill elements of "Doom" and the explore-and-survive aesthetic of "Tomb Raider." Parents should be warned that the game contains plenty of blood, and animal-rights activists will be horrified at a feature that allows players to shoot innocent deer and other non-threatening creatures for bonus health points. Except for that politically incorrect snafu, "Turok Dinosaur Hunter" is a scream.

SONY STATION
http://www.station.sony.com
Sony's new entertainment megasite is filled with content that will lure music fans, gamers, soap-opera addicts, shop-a-holics, and game-show freaks. In the "Sneak Peeks" area, users can listen to and rate song samples from various Sony label acts. "Rewind" is a four-minute program that documents each week in rock history. Users are also able to interact with their favorite artists, such as Ozzy Osbourne, in the "SIREN Spotlight" area. The shopping area allows users to purchase various Sony products, including music and home videos. Hardcore gamers can check out the combat game "Battleground," while brainiacs might want to check out online versions of "Jeopardy!" and "Wheel Of Fortune." In addition to the entertainment content, the Station features a cool online "pager." Once registered, users can contact each other on the Internet through the Station Pass. In addition, fellow Station members can send each other greeting cards, as well as chat. One of the better entertainment-themed World Wide Web sites.

AUDIO BOOKS

EDITED BY TRUDI MILLER ROSENBLUM

WAR OF THE WORLDS
Adapted by Howard Koch from the novel by H.G. Wells
Performed by a full cast
Listening Library
70 minutes, $12.95
A co-production between Santa Monica, Calif.-based nonprofit radio station KCRW and L.A. Theaterworks, this lively radio dramatization of the Wells classic will book science-fiction buffs with its all-star, all "Star Trek" cast. The production, recorded several years ago, features veterans from the original "Star Trek," "Star Trek: The Next Generation," and "Deep Space Nine." The cast includes Leonard Nimoy, Gates McFadden, Brent Spiner, Armin Shimerman, and Wil Wheaton. Presented as a news broadcast over the radio, this tale of a mock-Martian invasion of Earth remains as gripping as when Orson Welles caused a panic when it was originally broadcast in the '30s. In tribute to Welles, this production retains the period feel with music and delivery reminiscent of the time. Actor Nimoy and director John de Lancie (who performs the recurring role of Q on the "Star Trek" spinoffs) enjoyed this production so much that they went on to form their own production company, Alien Voices, which will record other classic science-fiction works in radio-drama form.

A CREEPY COMPANY
By Joan Aikman
Read by Eve Karpf
Chivers Audio Books
5 hours (unabridged), $32.95
The real delight here is reader Eve Karpf, a marvelous performer whose storytelling talents keep the listener spellbound. In this collection of 11 spooky tales, Karpf brings to life a host of eccentric characters. The lineup includes a stuffy, upper-class British woman who complains about every detail of her vacation—until the tour guide is eaten by a troll; a Yorkshire, England, handyman who works at a large manor house and is powerless to prevent the house's ghost from murdering the child of every family that moves in; a bitter, middle-aged Scotsman who tries to retreat into his childhood with disastrous results; and a host of eager children with prattling voices. Although this audio is billed as being for children, it's really more suited to adults. With their subtle chill and disturbing psychological overtones, these are not harmless ghost stories like the popular preteen book series "Goosebumps." The endings here are also unsettlingly ambiguous. Adults, however, will appreciate the strong character development and realistic, slice-of-life descriptions, as well as Karpf's remarkable performance.

IN PRINT

SHAG: THE DANCE LEGEND
by Bo Bryan
Foundation Books, 120 pgs., paperbound edition, $30

Pop archaeologists, take note. Deep within the recesses of this uncommonly handsome and gracefully written book on the origins of the Southern "beach music" dance scene hides an all-too-human strain of social history too poetic to pass up.

Down along the Carolina coast in the summer of 1943, "Big George" Lineberry and "Chicken" Hicks, two excitable kids from the factory towns of Greensboro and Durham, respectively, were destined to profoundly influence the choice of jukebox selections in their corner of the planet. Having hung around piccolo joints on the fringes of black ghettos, where they soaked up hefty doses of Lil Green, Amos Milburn, and Big Joe Turner (as heralded in Billboard's Harlem Hit Parade), they decided that fun-seekers in coastal towns like Myrtle Beach, S.C., and Carolina Beach, N.C., could do with some exposure to this percolating musical fare. Lineberry found employment along the seashore servicing coin machines and jukeboxes in the black roadhouses and white dance pavilions, and Hicks was befriended by others in the same business. Both young men soon after conspired to shift the jump blues and boogie records of the black establishments into the white emporiums. More selfishly, since they were both "top gun" dancers who met girls on the basis of their Lindy Hopping prowess, Lineberry and Hicks found that white club owners were open to providing the proper menu of music for the pair's impromptu exhibition dancing with assorted comely female partners, since the resultant spectacle always drew crowds.



Big band swing at the old wooden "jump joint" pavilions on the beachfront gave way to the tastes of Big George and Chicken, and the intensified Southern heat of the scene led to an increasingly languid brand of waltz-tempo jitterbugging dubbed "the shag." (An asthmatic dancer named Billy Jeffers may also have played a pivotal role in this transformation.) To give away all the twists and turns of this libidinous ballroom saga would spoil the kick of discovering this book, whose look, prose, and spirit combine the textures of a great early-surfing photo diary with the grit of a roots music gazette.

Originally published in a limited, hardbound $40 "collectors edition" by Foundation Books of Beaufort, S.C., it became a true regional phenomenon, with copies vanishing as quickly as a Carolina sunshower. Now available in a new trade-paper incarnation, it may well help determine where and how you spend your summer vacation.

TIMOTHY WHITE

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. **ENTER*ACTIVE:** Send review copies to Brett Atwood, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. **BOOKS:** Send review copies to Eileen Fitzpatrick, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 **AUDIOBOOKS:** Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218

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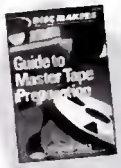
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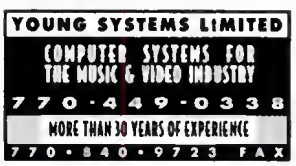
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Apple Worka It. Cisan Slate/Work recording artist Fiona Apple pals around with folks from WNNX (99X) Atlanta during a taping of the station's "99X Live X." Shown, from left, are Work rep Jim Parsons, Apple's manager Andy Slater, 99X's "Phone Boy/Retro Boy," Apple, assistant PD/host Leslie Fram, and Sean Demery, music director/middays.

Country Radio Clamors For Calm

CRS Focuses On Solutions, Keeping Listeners

■ BY CHUCK TAYLOR

NASHVILLE—Despite country radio's stance as the nation's most profitable, most listened-to format, a drop in listening shares over the past year has grabbed headlines, leaving some to conclude that country not only has peaked, but is in a downward spiral.

At the 28th annual Country Radio Seminar held March 5-11 at the Opryland Hotel here, 2,237 broadcasters—just a hair off from last year—collectively pointed a finger at themselves, insisting, "Don't believe the hype."

Even so, attendees and panelists bandied over ways to cure the format's current ills while maintaining the strengths established during its boom earlier this decade.

On the plus side, consultant Bob Moody of McVay stressed that country remains as healthy a format as it was in the early 1990s. "The sky is not falling," he said. "We're bringing some of the negativity on ourselves." McVay added that country radio needs to stop using the early '90s era of Garth Brooks-mania and "Achy Breaky Heart" as its benchmark today.

Adding to the optimism was the Eagle Group's second "State Of Country Radio" analysis, which revealed so few listener complaints about country that consultant Rusty Walker was prompted to say, "The people who consume our product have a higher opinion of country [radio] than those who create it."

Much of the study's revelations, in fact, supported the theme that the radio cup remains full. For example, 66% of respondents said they listen to country "often," as opposed to "sometimes." The figure is up 11% over last year's survey. Respondents who said they listen to country one to three hours a day were up from 29% to 36% this year.

The study offered further evidence, however, that country has shown virtually no new cume growth in the last two years. Asked how long they had been listening to country, only 4% of respondents said one year or less, identical to last year's figure. The majority of this year's respondents (73%) said they had been listening to country six years or more.

Comparing country listening habits to last year's, the study reports that 56% said their country listening habits were about the same, 31% said they listen more now, and 13% said they listen less. Of those listening less, 51% said they're doing so because they "enjoy other music more now," 29% blamed a lifestyle change, and 11% said they just don't enjoy country as much now.

See CRS observations in AirWaves, page 89.

A different kind of erosion was observed at a panel on the future of the format, which revealed that country album sales were down 12% last year vs. a 3% rise across all genres. Four of the country albums that finished in the top 10 in 1995 were also in this year's top 10, showing listeners' lack of affection for new country artists.

According to PolyGram's John Madison, reasons include a sharp decline in cassette sales—which country listeners favor more than the audiences of other formats—as well as radio's current emphasis on songs rather than artists and fans' disdain toward formula songs and artists.

In the same panel, John Sebastian, PD of KZLA Los Angeles, explained that his audience breaks the bank on country-listener stereotypes, boasting

(Continued on page 88)

newsline...

THE FEDERAL COMMUNICATION COMMISSION'S (FCC) 4-0 vote last week, allowing two companies to eventually broadcast a digital audio radio service (DARS) across the nation, clears a path for four companies to bid on licenses to offer the new service. The four proponents, which have been awaiting such a ruling for years, stand amid the National Assn. of Broadcasters' (NAB) disdain. The NAB claims that DARS will make it impossible for local broadcasters to compete evenly. FCC chairman Reed Hundt also initially opposed the ruling, saying that any company should be allowed to bid for the service. The technology will take at least three years to get off the ground.

ALL IN THE FAMILY. SFX Broadcasting picks up a second concert promoter following its acquisition last year of industry giant Delsener/Slater. Indianapolis-based Sunshine Promotions, with operations in four states, joins the SFX family, just as the company closes on WFBQ/WRZX/WNDE Indy. Sunshine will operate as a separate entity; the deal includes two amphitheaters.

JUSTICE PREVAILS. The Department of Justice is into radio again lately, as Gulfstar Communications drops its attempted buy of three Fayetteville, Ark., radio outlets from Demaree Media, at Justice's strong suggestion. But Cox says Justice has OK'd its buy of Syracuse, N.Y.'s three NewCity outlets, including AC WYYY.

AND THE WINNER IS . . . Voice-over veteran and radio mainstay Randy Thomas has again been selected to announce the Academy Awards March 24. It's the third time she's held the gig over the past five years. Thomas has also announced the Miss America Pageant, but is best known as the voice of "Hooked On Phonics."

ROCK ON. "Rockers," Philadelphia's longest-running hard rock music show, returns to WYSP after a near eight-year run on crosstown WMMR. The show is credited as one of the first to showcase Guns N' Roses, Stone Temple Pilots, and Nirvana. Host Ray Koob will again take the helm.

Study Shows That Country Radio Leads In Listeners

More than 43 million listeners tune in to country radio each week, making it the furthest-reaching format, according to Interep's new qualitative profile of the country radio audience. With a weekly cume of 43.5 million, country tops AC (36.4 million), news/talk (31.3 million), oldies (20.9 million), and every other format.

The study also revealed that other formats share more of their listeners with country than country stations do with other formats. For example, 25% of AC listeners also tune in to country, but just 21% of country's core listening audience say they also listen to AC. The difference in other formats is more dramatic: 19% of album rock listeners also listen to country, but only 5% of country listeners say they also listen to album rock; 23% of oldies radio listeners tune in to country, but country shares just 11% of its audience with oldies stations.

According to Interep's profile of country listeners, 94% are white, 81% have a high school-level education or better, 72% own a home, 69% are employed full or part time, 64% are married, and 62% have a household income of $30,000 or more. Also, 71% of country listeners are in the 18-49 demographic and 65% are in the 25-54 demo.

Despite country music's rural themes, the study found that 71% of country listeners reside in metropolitan areas and only 29% live in non-metro areas. The largest number of country listeners (43%) live in the South, with 26% in the Midwest, 18% in the West, and 13% in the Northeast.

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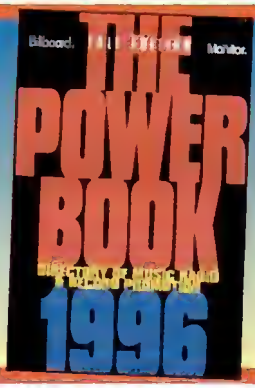
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THE MODERN AGE • BY BRADLEY BAMBARGER

In Matthew Sweet's new single, "Where You Get Love," there's a bitter little line that asks, "Am I the whore you're working for?" Probably not the most extreme use of language in a pop song, but nonetheless, it upset Sweet's biggest fan.

"My mom was very disturbed by that line," Sweet says. "I told her not to worry about it, but she's such an obsessive, psycho fan about my music. She listens to my records constantly—even my old demos. She follows everything, calling all the time, 'How was the show? Were there many people there?' It's great, really, but it never stops. I'm constantly trying to remind her that I'm just a regular person, that I'm just her son. Oh, God. I'm talking about my mother. How uncool."

No. 21 on Modern Rock Tracks this issue, "Where You Get Love" comes from Sweet's sixth album, "Blue Sky On Mars" (Zoo/Volcano). The roots of his stylish pure pop can be traced back to Sweet's Nebraska upbringing. (There's even a PBS special in the works that covers his success as a native cornhusker, culminating in the filming of a recent Lincoln club gig.)



"My mom is such an obsessive, psycho fan. She listens to my records constantly—even my old demos."
—Matthew Sweet

"Lincoln was a nice place to grow up," Sweet says. "There wasn't any crime, yet it was a fairly liberal town, a university town, with a good record store that had cool imports. So I didn't come from a farm or anything, but I think Nebraska does have a certain Big Sky blandness that made me be more imaginative in a way. You're always dreaming there; you're always having to picture the rest of the world."

After stints living in Athena, Ga., and New York, Sweet now resides in Los Angeles. The sunny clime and proximity to various natural wonders are what drew him there, as did such cultural touchstones as B-movies and the Beach Boys (the knowing romp "Come To California" even kicks off the new album). The appeal of the Golden State isn't lost on Mom, either, Sweet says. "She's always threatening to move to L.A."

Billboard® MARCH 22, 1997

Mainstream Rock Tracks™

LAST WK	THIS WK	PEAK	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/PROMOTION LABEL
				★ ★ ★ No. 1 ★ ★ ★	
(1)	1	1	4	**FALLING IN LOVE (IS HARD ON THE KNEES)** 3 weeks at No. 1 ◆ NINE LIVES	◆ AEROSMITH COLUMBIA
(2)	3	3	6	**PRECIOUS DECLARATION** DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
3	2	2	18	**ONE HEADLIGHT** BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
4	4	4	8	**LAKINI'S JUICE** SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
5	5	5	9	**ABUSE ME** FREAK SHOW	◆ SILVERCHAIR EPIC
(6)	6	6	13	**GREEDY FLY** RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
(7)	7	7	10	**KING NOTHING** LOAD	◆ METALLICA ELEKTRA/EEG
8	8	8	8	**CASUAL AFFAIR** LEMON PARADE	TONIC POLYDOR/A&M
(9)	16	—	2	**STARING AT THE SUN** POP	U2 ISLAND
(10)	11	18	4	**GONE AWAY** IDNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
				★ ★ ★ AIRPOWER ★ ★ ★	
(11)	NEW ▶		1	**SIGN OF THE TIMES** HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
(12)	10	15	6	**TUMBLE IN THE ROUGH** TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
13	9	9	13	**A LONG DECEMBER** RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
(14)	15	17	7	**RESIGNATION SUPERMAN** ◆ BIG HEAD TODO & THE MONSTERS BEAUTIFUL WORLD	REVOLUTION
(15)	13	14	7	**HOPE IN A HOPELESS WORLD** BUMPS & BRUISES	WIDESPREAD PANIC CAPRICORN/MERCURY
				★ ★ ★ AIRPOWER ★ ★ ★	
(16)	17	20	5	**VOLCANO GIRLS** EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
17	14	12	27	**HERO OF THE DAY** LOAD	◆ METALLICA ELEKTRA/EEG
18	12	11	23	**BLOW UP THE OUTSIDE WORLD** DOWN ON THE UPSIDE	◆ SOUNGARDEN A&M
(19)	22	25	5	**THE FRESHMEN** VILLAINS	◆ THE VERVE PIPE RCA
20	18	13	17	**DESPERATELY WANTING** FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/EEG
(21)	21	24	7	**THE PERFECT DRUG** "THE LOST HIGHWAY" SOUNDTRACK	◆ NINE INCH NAILS NOTHING/INTERSCOPE
(22)	25	38	3	**LIE TO ME** LIE TO ME	◆ JONNY LANG A&M
(23)	27	29	5	**H.** AENIMA	TOOL ZOO/VOLCANO
24	20	16	22	**LADY PICTURE SHOW** TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
25	24	19	20	**HAVE YOU SEEN MARY** WAX ECSTATIC	◆ SPONGE COLUMBIA
26	23	21	17	**JUST ANOTHER DAY** MR. HAPPY GO LUCKY	◆ JOHN MELLENCAMP MERCURY
27	26	23	11	**CHANGE THE LOCKS** TOM PETTY AND THE HEARTBREAKERS MUSIC FROM "SHE'S THE ONE"	WARNER BROS.
28	28	27	26	**BOUND FOR THE FLOOR** AS GOOD AS DEAD	◆ LOCAL H ISLAND
(29)	35	35	3	**OUTTASITE (OUTTA MIND)** BEING THERE	◆ WILCO REPRISE
(30)	39	—	2	**PUSH** YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
31	19	10	9	**DISCOTHEQUE** POP	◆ U2 ISLAND
32	30	28	23	**ME WISE MAGIC** BEST OF VOLUME I	VAN HALEN WARNER BROS.
33	29	22	8	**THIRTY-THREE** MELLON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
34	32	37	26	**STINKFIST** AENIMA	◆ TOOL ZOO/VOLCANO
(35)	NEW ▶		1	**DRIVEN** TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
36	31	30	7	**TOURNIQUET** ANTICHRIST SUPERSTAR	◆ MARILYN MANSON NOTHING/INTERSCOPE
(37)	NEW ▶		1	**WHERE YOU GET LOVE** BLUE SKY ON MARS	◆ MATTHEW SWEET ZOO/VOLCANO
38	34	32	6	**WHEN THE ANGELS SING** WHITE LIGHT WHITE HEAT WHITE TRASH	◆ SOCIAL DISTORTION 550 MUSIC
39	36	34	22	**WHAT I GOT** SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
(40)	RE-ENTRY		2	**NOTHING AT ALL** THIRD DAY	THIRD DAY REUNION/SILVERTONE

Billboard® MARCH 22, 1997

Modern Rock Tracks™

LAST WK	THIS WK	PEAK	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/PROMOTION LABEL
				★ ★ ★ No. 1 ★ ★ ★	
(1)	1	1	15	**ONE HEADLIGHT** BRINGING DOWN THE HORSE	3 weeks at No. 1 ◆ THE WALLFLOWERS INTERSCOPE
2	2	2	8	**LAKINI'S JUICE** SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
(3)	5	8	10	**SANTERIA** SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
(4)	4	4	9	**ABUSE ME** FREAK SHOW	◆ SILVERCHAIR EPIC
5	3	5	13	**GREEDY FLY** RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
(6)	9	14	6	**THE FRESHMEN** VILLAINS	◆ THE VERVE PIPE RCA
(7)	16	—	2	**STARING AT THE SUN** POP	U2 ISLAND
(8)	8	10	6	**PRECIOUS DECLARATION** DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
(9)	10	12	7	**VOLCANO GIRLS** EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
10	7	9	17	**CRASH INTO ME** CRASH	◆ DAVE MATTHEWS BAND RCA
11	6	6	14	**A LONG DECEMBER** RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
(12)	13	13	8	**THE PERFECT DRUG** "THE LOST HIGHWAY" SOUNDTRACK	◆ NINE INCH NAILS NOTHING/INTERSCOPE
(13)	18	22	5	**YOUR WOMAN** WOMEN IN TECHNOLOGY	◆ WHITE TOWN BRILLIANT/CHRYSALIS/EMI
14	15	15	22	**ALL MIXED UP** 311	◆ 311 CAPRICORN/MERCURY
				★ ★ ★ AIRPOWER ★ ★ ★	
(15)	23	21	5	**THE NEW POLLUTION** ODELAY	◆ BECK DGC/GEFFEN
(16)	17	20	7	**FEMALE OF THE SPECIES** SPIDERS	◆ SPACE GUT REACTION/UNIVERSAL
(17)	19	19	7	**EXCUSE ME MR.** TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
18	14	11	13	**LOVEFOOL** FIRST BAND ON THE MOON	◆ THE CARDIGANS TRAMPOLENE/STOCKHOLM/MERCURY
				★ ★ ★ AIRPOWER ★ ★ ★	
(19)	24	33	3	**GONE AWAY** IDNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
20	12	7	16	**THIRTY-THREE** MELLON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
				★ ★ ★ AIRPOWER ★ ★ ★	
(21)	31	—	2	**WHERE YOU GET LOVE** BLUE SKY ON MARS	◆ MATTHEW SWEET ZOO/VOLCANO
(22)	21	18	18	**DESPERATELY WANTING** FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/EEG
23	11	3	9	**DISCOTHEQUE** POP	◆ U2 ISLAND
(24)	30	35	3	**THE IMPRESSION THAT I GET** LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
25	20	16	17	**#1 CRUSH** "ROMEO + JULIET" SOUNDTRACK	GARBAGE CAPITOL
26	22	17	12	**EVERYDAY IS A WINDING ROAD** SHERYL CROW	◆ SHERYL CROW A&M
(27)	25	23	5	**HARD CHARGER** HOWARD STERN: PRIVATE PARTS, THE ALBUM	◆ PORNO FOR PYROS WARNER BROS.
(28)	28	28	6	**I WILL SURVIVE** FASHION NUGGET	◆ CAKE CAPRICORN/MERCURY
29	26	25	7	**FIRESTARTER**	◆ PROOIGY XL MUTE/MAVERICK/WARNER BROS.
30	29	27	21	**NAKED EYE** PUSH IN, PEEK OUT	◆ LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
(31)	36	—	2	**YOU WERE MEANT FOR ME** PIECES OF YOU	◆ JEWEL ATLANTIC
32	27	26	26	**BOUND FOR THE FLOOR** AS GOOD AS DEAD	◆ LOCAL H ISLAND
(33)	RE-ENTRY		2	**HEY DUDE** K	◆ KULA SHAKER COLUMBIA
34	32	31	23	**OON'T SPEAK** TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
(35)	NEW ▶		1	**EYE** "THE LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
(36)	38	—	2	**TUMBLE IN THE ROUGH** TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
(37)	NEW ▶		1	**SLEEP TO DREAM** TIDAL	◆ FIONA APPLE WORK
(38)	RE-ENTRY		3	**RESIGNATION SUPERMAN** BEAUTIFUL WORLD	◆ BIG HEAD TODO & THE MONSTERS REVOLUTION
39	35	32	25	**THE OISTANCE** FASHION NUGGET	◆ CAKE CAPRICORN/MERCURY
40	33	29	22	**LADY PICTURE SHOW** TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service. 101 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100

HITS! IN TOKIO

Week of March 2, 1996

① Beetlebum / Blur
② Song For The Dumped / Ben Folds Five
③ Change The World / Eric Clepton
④ Cosmic Girl / Jamiroquai
⑤ Runaway / Nuyoncen Soul Featuring India
⑥ Discotheque / U2
⑦ Little Wonder / David Bowie
⑧ Falling In Love / Aerosmith
⑨ Don't Cry For Me Argentina [From "Evita"] / Madonna
⑩ Love Is A Wonderful Thing / Fatima Rainey
⑪ Born Slippy / Underworld
⑫ Finally / Eternal
⑬ 2 Become 1 / Spice Girls
⑭ That Thing You Do! / The Wonders
⑮ Amai Unmei / UA
⑯ Love Rollercoaster / Red Hot Chili Peppers
⑰ Say... If You Feel Alright / Crystal Waters
⑱ Angetou / Yosui Inoue • Tamio Okuda
⑲ Whoever / Lewis Taylor
⑳ Forget Me Nots / Sweet Robots Against The Machine
㉑ Every Time I Close My Eyes / Babyface Featuring LL Cool J, H Hewett, J Watley & J. Daniels
㉒ Only You / Pauline Wilson
㉓ Somewhere In The World / Swing Out Sister
㉔ I Am, I Feel / Ahaha's Attic
㉕ Don't Speak / No Doubt
㉖ Scarlet / Spitz
㉗ Everything (It's You) / Mr. Children
㉘ Volcano Girls / Veruca Salt
㉙ The Boss / The Braxtons
㉚ All By Myself / Celine Dion
㉛ Higher / Gloria Estefan
㉜ I Finally Found Someone / Barbara Streisand And Bryan Adams
㉝ Spiritual Thang / Eric Benet
㉞ You Can Do It (Baby) / Nuyoncen Soul Featuring George Benson
㉟ Care About You / Namiae Coleman
㊱ Les Poemes Des Michelle / Tori Moise
㊲ Un-Break My Heart / Toni Braxton
㊳ Freestyle / Misty Oldland
㊴ I'm Still Here / Izit
㊵ Romance / Tomoyo Harada
㊶ Everyday Is A Winding Road / Sheryl Crow
㊷ Before Today / Everything But The Girl
㊸ Let's Sing And Dance / Cosa Nostre
㊹ Cold Rock A Party / MC Lyte
㊺ Say Goodbye / Cheap Trick
㊻ Let It Flow / Tab Two
㊼ Place Your Hand / Reef
㊽ Estoy Aqui / Shakira
㊾ Lovefool / The Cardigans
㊿ Virtual Insanity / Jamiroquai

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
http://www.infojapan.com/JWAVE/

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	23	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON 12 weeks at No. 1
(2)	2	6	6	ALL BY MYSELF 550 MUSIC 78529	◆ CELINE DION
3	3	2	24	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY
(4)	7	7	8	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
5	4	4	19	I FINALLY FOUND SOMEONE COLUMBIA 78460	◆ BARBRA STREISAND & BRYAN ADAMS
(6)	6	5	19	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	◆ ROD STEWART
(7)	9	9	11	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
8	8	8	40	CHANGE THE WORLD REPRISE 17627	◆ ERIC CLAPTON
9	5	3	15	I BELIEVE IN YOU AND ME ARISTA 13253	◆ WHITNEY HOUSTON
(10)	10	10	11	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
(11)	14	18	6	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
(12)	16	16	8	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY
13	11	12	7	IT'S IN YOUR EYES FACE VALUE 87016/ATLANTIC	◆ PHIL COLLINS
14	13	11	34	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
15	12	13	15	I'M NOT GIVING YOU UP EPIC 78414	◆ GLORIA ESTEFAN
				★★★ AIRPOWER ★★★	
(16)	19	29	3	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
17	15	14	31	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78529	◆ CELINE DION
				★★★ AIRPOWER ★★★	
(18)	24	25	4	HAVANA ARISTA 13326	KENNY G
19	17	17	56	BECAUSE YOU LOVED ME 550 MUSIC 78529	◆ CELINE DION
				★★★ AIRPOWER ★★★	
(20)	20	23	4	TOO LATE, TOO SOON SBK 58628/EMI	◆ JON SECADA
				★★★ AIRPOWER ★★★	
(21)	23	28	3	STEP BY STEP ARISTA 13312	◆ WHITNEY HOUSTON
(22)	30	—	2	UNTIL I FIND YOU AGAIN CAPITOL ALBUM CUT	RICHARD MARX
(23)	25	22	15	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
24	18	15	10	THROUGH YOUR HANDS REVOLUTION ALBUM CUT	DON HENLEY
(25)	28	27	6	EVERY TIME I CLOSE MY EYES EPIC 78485	◆ BABYFACE

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	21	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT 13 weeks at No. 1
(2)	3	3	18	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
3	2	2	17	LOVEFOOL TRAMPOLENE/STOCKHOLM ALBUM CUT/MERCURY	◆ THE CARDIGANS
4	4	4	21	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
(5)	5	7	9	EVERYDAY IS A WINDING ROAD A&M ALBUM CUT	◆ SHERYL CROW
(6)	8	8	15	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
(7)	10	14	8	WHERE HAVE ALL THE COWBOYS GONE? IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
8	6	5	19	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
9	7	6	36	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
(10)	9	11	7	I WANT YOU COLUMBIA 78503	SAVAGE GARDEN
(11)	16	22	5	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
12	12	10	27	IF IT MAKES YOU HAPPY A&M 581874	◆ SHERYL CROW
(13)	20	21	6	ALL BY MYSELF 550 MUSIC 78529	◆ CELINE DION
14	11	9	27	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
15	15	15	39	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
16	13	12	37	COUNTING BLUE CARS A&M 581462	◆ DISHWALLA
(17)	18	18	13	JUST ANOTHER DAY MERCURY 578816	◆ JOHN MELLENCAMP
18	14	13	25	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY
19	17	19	12	WHEN YOU'RE GONE ISLAND 854802	◆ THE CRANBERRIES
20	19	16	15	DON'T LET GO (LOVE) EASTWEST 64231/EEG	◆ EN VOGUE
				★★★ AIRPOWER ★★★	
(21)	23	24	4	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
(22)	22	23	10	POSSESSION ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
23	21	17	9	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809	◆ MADONNA
(24)	33	—	2	STARING AT THE SUN ISLAND ALBUM CUT	U2
(25)	24	27	5	FALL FROM GRACE EPIC ALBUM CUT	◆ AMANDA MARSHALL

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service: 54 adult contemporary stations and 57 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

Radio

PROGRAMMING

KCRW, KXLU Turn New Music Into Cash

Noncommercial Compilations Win Profitable Following

■ BY DOUG REECE

LOS ANGELES—While most programmers wouldn't be taken aback if they saw tracks from such hot acts as Beck, Fiona Apple, and the Wallflowers on a compilation issued by their market's modern rock station, consider what their reaction might be if they saw those same artists on albums tied to their local NPR affiliate or college station.

As unpredictable as this scenario may be in most cities, two noncommercial radio outlets here—public broadcaster KCRW and college station KXLU—are building reputations for producing impressive CD series.

"Demolisten: Vol. 2" and "Rare On Air, Volume Three," KXLU and KCRW projects, respectively, harness music featured on the stations' popular new-music programs.

"Rare On Air, Volume Three," which contains live music aired on KCRW's popular show "Morning Becomes Eclectic," was released Feb. 24 by Mammoth Records. One of the best places to hear music from up-and-coming acts, the show has been the city's worst-kept secret among industry folk and other Angelenos for years. Beck, the eels, and Gillian Welch were all unsigned when their music was featured on the program.

And while "Rare On Air, Volume Three" includes tracks by veterans James Taylor and Patti Smith and hot new acts the Wallflowers and Fiona Apple, it also highlights such developing acts as Ben Folds Five and Luna.

"Morning Becomes Eclectic" host Chris Douridas says the compilations have raised the profile and fattened the bottom line of the station.

"In the beginning, it wasn't so much about how much money we were generating as it was about getting KCRW's name out there," he says. "But the first two albums raised about $250,000 for the station, so we consider them substantial fund-raising tools."

KCRW receives 5,000 CDs from each pressing at no cost, which it then sells over the air for $20 apiece. The station also receives the artists' donated royalty fees.

Mammoth, which is pressing an initial 20,000 copies of "Volume Three," makes a reasonable profit by selling the disc in stores nationwide and licensing the album for distribution in foreign territories.

In fact, Mammoth VP/GM Steve Balcom says the albums, while selling well in Los Angeles, have become popular in several territories.

"We've found that people are very supportive of the station, and it has a good reputation throughout the country," he says. "Obviously, people are going to be impressed with the lineups, and oftentimes [the albums] contain rare tracks, such as Patti Smith's version of 'Dancing Barefoot' on ['Volume Three']."

While "Demolisten: Vol. 2" is made up mainly of the unsigned acts that KXLU features on its cassette-driven, Friday-night program, "Demolisten," the album contains a track from Grammy winner and show alumnus Beck.

The inclusion of the artist's untitled song—which shares space with music by such developing acts as Sukia, Old Hickory, and Sloth—could make the limited pressing an instant collector's item.

Beck also allowed KXLU to include a rare station recording of "Whiskey-Faced, Radioactive, Blowdryin' Lady" on its "Live Vol. 1" set, released in 1995.

As a Friday-night staple on the Loyola Marymount University station, "Demolisten" has provided a spawning ground for previously unknown acts such as Cake, Hole, and the Red Hot Chili Peppers.

PROMOTIONS & MARKETING

According to show host Fred Kiko, the project has evolved significantly since last year.

"The first one was a 7-inch, and we started out with the idea that this would be a cassette," says Kiko. "But after talking to [local indie label] No Life, we knew it was getting too big to be released on anything but CD."

The first volume of "Demolisten" and two previous compilation albums made up of live material were offered only as premiums through the station.

"Demolisten: Vol. 2," however, was released March 6 by No Life, priced at a modest $12.98.

No Life co-owner Dave Sanford says the project has been a labor of love for the label.

"I can't say exactly how much the station will make, but after recouping advertising and manufacturing, they are getting all the money," he says. "It's just as I've told the bands, 'You're not going to make any money, and I'm not going to make any money.' "

Balcom says that Mammoth's involvement is a largely philanthropic effort, and, to that end, is budgeted very conservatively.

"We take the role of raising money for the station seriously, so the marketing budget is very intelligently put together," says Balcom. "There's not a lot of gross overspending."

Balcom says Mammoth also rallies behind the station as a means of preserving public radio and counteracting federal cutbacks.

"This is exceptional radio, and one of the reasons it's exceptional is because it's not swayed by advertisers and revenue," says Balcom. "It's a direct link to the listener, and it counts on them as well as the government."

KXLU has arranged a four-night concert series featuring a rotating cast of such album artists as Beck, Sukia, and Old Hickory. Recent shows included a March 8 gig at the Alligator Lounge and a March 9 performance at No Life's retail outlet in West Hollywood, Calif.

Mammoth will promote "Rare On Air" with pricing and positioning programs at various L.A.-area retail outlets.

COUNTRY RADIO CLAMORS FOR CALM

(Continued from page 86)

high income and education levels and managerial experience. He also mentioned that the station downplays the word "country" in all promotions.

A fired-up Mary Chapin Carpenter responded that it seemed a waste, then, for her to persistently push the cause of country music if a station was trying to back away from the very idea. She added that broadening the format musically would be a positive step, noting that during the boom years, there had been more musical diversity in the format. "I think we're in for a spell of balance, but it may take a while. Diversity invites so many people in," she said.

Looking forward, Jordan Berliat of Left Bank Management said that now is the time to cultivate the next generation of country music listeners. "We have it within ourselves and as a community to begin to imagine country to the next generation of listeners. It's something we're not doing now." He added that most radio genres have a peak run of seven or eight years. "We see the peak happening right now with alternative. We still have the chance to keep country on top."

Other notables during the show:

• MCA Nashville president Tony Brown, at a panel on "The Future Of Country Music," noted that oversaturation of artists in the format was "bound to happen. When something blows up like country music did, people are bound to come looking for gold."

• During the group-heads session "Radio Vision," Barnstable Broadcasting's David Gingold predicted a second wave of station trading "after groups that bought 150-200 stations start to figure out how to operate them." Gingold said that second wave "will be good for the business," creating opportunities for new groups in middle markets.

• Charlie Earls of Earls Broadcasting added that stations are "are a lot easier to buy than they are to operate. There's going to be problems everywhere trying to figure out how to run these things, but it's going to be a market-specific answer," he said.

Country Airplay Monitor managing editor Phyllis Stark and Airplay Monitors editor Sean Ross contributed to this story



PHOTO: CHUCK TAYLOR

State Of Mind. During RCA Records' annual artist showcase at the Country Radio Seminar in Nashville, chart mainstay Clint Black, shown here, performed with Alabama, Mindy McCready, Sara Evans, and others aboard the General Jackson riverboat. Black's current album, a greatest-hits package, recently spawned the top five hit "Like The Rain."

Between The Lines In Music City At The Ever-Engaging Country Radio Seminar

EACH YEAR, the Country Radio Seminar (CRS) in Nashville summons some 2,000-plus radio, record label, and singer/songwriter kinfolk who share an unparalleled passion for their musical microcosm.

It is in Music City alone that such camaraderie and unified understanding of issues can turn a five-day conference into as much a slumber party as the series of panels, research findings, artist showcases, and emotionally charged discussions you read about in the traditional coverage (see story, page 86).

Between those lines are stories that don't necessarily make headlines, but figure as prominently into the event's essence as Wranglers. Here are highlights from CRS 28, Tuesday, March 4, through Saturday, March 8, at the Opryland Hotel & Convention Center.

Tuesday, 7:30 p.m.: Even before the show begins, showcasea have begun. Tonight, it's Warner Bros.' annual newcomers lineup at the Grand Ole Opry, including the video-personable **Michael Peterson,** with his imminent hit debut, the glued-to-your-brain-after-one-listen "Drink, Swear, Steal And Lie"; and **Anita Cochran,** who furthered the buzz on her heart-tugging "Daddy Can You See Me" (Music to My Ears, Billboard, March 15).

After the show, Cochran—who has mastered a dozen or so instruments—gives me the finger, showing how a hiking accident threatened to leave one of her key strumming fingers at a near-total loss just as she was preparing to record guitar solos on her otherwise completed debut album, "Back To You," due April 22.

"The doctors told me there was a 99% chance I wouldn't play again," Cochran says. But thanks to the dexterity established from more than two decades of string-picking and a patient producer who refused to bring in session players as she worked to make things right again, Cochran eventually got to put down her own handiwork. Today, the finger standa in teatament to triumph, raised slightly above the other four. "It all works, though," she says. "It's not slowing me down now."

Wednesday, 11:50 a.m.: I thought it was funny that they hand out maps when you register for a room here at the Opryland. Who's laughing now? Finding your way around 2,279 rooms, 222 suites, nine acres of indoor vegetation, 15 restaurants, and 600,000 square feet of exhibit space is already the biggest universal grumble of the show. This is no convention hotel, it'a a self-contained municipality.

Thursday, 10:07 a.m.: Keynote speaker **Lou Holtz,** former coach of the New York Jets and Notre Dame: "Ninety percent of people don't want to hear your problems. The other 10% are



by Chuck Taylor

glad you have them."

Thursday, 8:49 p.m.: Warm Fuzzy Award: At the RCA showcase aboard the General Jackson riverboat, a half-dozen attending from **KMPS** Seattle are huddled for the event, as happy together as newlyweds. Through the show, their admiration for one another is as clear as the five or six sunny days they get each year back home.

Thursday, 10:30 p.m.: Here'a the incident demonstrating to the 2,237 attending CRS that even the immediacy of radio can't always beat word-of-mouth: At an Epic showcase featuring **Joe Diffie, Collin Raye,** and **Ty Herndon,** Capitol artist **Tanya Tucker** decides to take to the stage uninvited, singing one song after another. After flashing her breasts, delivering a series of sexually charged comments, and kissing Raye's behind, Epic senior VP of promotion **Jack Lameier** strongly suggests that she find stage left.

By morning, Epic staffers are donning T-shirts quipping, "Capitol has her hits, but we have her . . . " It probably didn't help that Tucker's guest waa "Dateline NBC" host **Stone Phillips,** in town for a story set to air March 28.

Friday, 8:50 a.m.: Ambling lost through the labyrinth of hallways in the hotel's Veranda, Magnolia, Delta, and Cascade conservatory sections, I have discovered the presence of hidden cameras in the ceilings. I know they're laughing at us on the other side.

Friday, 9 a.m.: There's no deficit of label/artist marketing at CRS, but MCA Nashville scores the show's promotional tour de force with a full-page ad in USA Today, thanking country radio broadcasters for their support of the label's roster. Copies of the paper are found in bins, at key traffic points, and at relevant lounging areas. By day's end, attendees catching up with a little news on the outside are let in on another reason why MCA Nashville is country's No. 1 label.

Friday, 4:30 p.m.: Wow, I could swear I just saw a drag queen in the Jones Satellite Networks booth on the exhibit floor. No, wait—she used to be in a duo, didn't she? As usual, syndicator Jones has grabbed more attention than any other company in the hall. Over three days, DJs **Bobby Sherman** and **Dakota LeAnn Summers** have interviewed 50 country artists for more than 400 nationwide affiliates. Nice job.

Saturday, 1:50 p.m.: At the Acoustic Cafe luncheon: beat musical moment is former **Little Texas** member **Brady Seals'** emotive interpretation of "There Will Never Be Another You," written by his uncle **Troy Seals.** Don't know about the others, but I was searching for my Puffs after that one. Best non-musical moment comes when **the Mavericks' Raul Malo,** trying to remember song lyrics, quips, "Four years on the road and all I can retain is water."

Saturday, 3:55 p.m.: At "WCRS Live," showcasing great Nashville songwriters, **Bobby Braddock** prompts an instant standing ovation when he sings his momentous 1980 **George Jones** hit, "He Stopped Loving Her Today." Afterward, **Clint Black** notes, "Most people [in] my generation think that's the greatest country song ever written." With that, the audience rises again.

Later, host and perennial funnyman **Charlie Monk** comments on Opryland's most recent expansion: "Aren't you glad this hotel gave us an extra two miles of walking pleasure?" Hear, hear!

Sunday, 1:45 a.m.: The only way to end it all—Shoney's. While waiting in line for a gloppy bowl of grits, a local couple stands at the buffet, quietly trading back and forth the lyrics of "I Want To Be Loved Like That" from **Shenandoah,** which is playing over the restaurant's speaker above.

Behind all of the playlist analysis, the trending, and the goods and bads of country radio that have been picked apart across the street at CRS 28, this makes it all seem so simple. And yet it's where it matters most—in the hallways of daily life and in the hearts of country music lovers.

Assistance in preparing this column was provided by Wade Jessen.

EXECUTIVE TURNTABLE

UP THE LADDER. WPLJ New York assistant PD/music director **Mike Preston** exits after eight years to become PD at soon-to-be ARS' rhythmic hot AC **KBKS** (Kiss 106) Seattle, replacing **John Stewart. Kevin Peterson** is suddenly out as PD of Jeff-Pilot's **WSTR** (Star 94) Atlanta. Sister **KQKS** (KS107.5) Denver PD **Dan Bowen** succeeds him. Modern **WNNX** (99X) Atlanta PD **Brian Philips** becomes operations manager and a consultant for Pollack Media Group, where he'll work with "a select number of stations." 99X assistant PD **Leslie Fram** is now PD. **KALC** (Alice 106) Denver assistant PD **Jim Lawson** crosses the hall for the same duties at sister AC **KIMN.** And **WBOB** Minneapolis GM **Kevin McCarthy** adds those duties at oldies sister **KQOL.**

FORMATS. **KIIS-AM** Los Angeles debuted its all-sports format March 7 as **XTRA 1150,** which will begin carrying Dodgers gamea in '98. Long Island, N.Y., gets a new signal with **WLVG** (Love 96.1), a soft AC. And look for **WWKX** (Kix 106) Providence, R.I., to boost its market coverage by simulcasting on recently purchased **WPJB,** currently running satellite AC.

STATION SALES. CBS purchases Entercom's **KITS** San Francisco, with Bonneville buying CBS Radio's **KPIX** San Francisco and Entercom acquiring CBS' **KLOU** St. Louis. After months in trust, Evergreen Media sells young-end R&B **WEJM** (106 Jamz) Chicago to Crawford Broadcasting for $14.75 million. ABC's **KQRS** Minneapolis has new sisters as surrounding 105.1 frequencies **KREV/WREV** and 105.7 **KCFE** are purchased from Cargill Communicationa. The three stations will simulcast active rock aa X105.

KZHT Gets Large-Market Discipline From Buchanan

"I WAS SUPPOSED to start on May 1 of last year, but I showed up two days early and scared the hell out of everybody," says Chet Buchanan, PD of top 40 KZHT (Hot 94.9) Salt Lake City.

Most surprised of all was Hot 94.9's morning jock, who had carefully planned to quit two days before the new PD arrived. Instead, he and Buchanan ended up passing each other in the doorway.



It's been an eventful year for the station by anyone's estimation—three owners in less than 12 months. Bountiful Broadcasting sold the property to Regent, which itself was recently sold to Jacor. "This place needed a dose of large-market sensibility, discipline, and structure, which Jacor certainly brings to the equation," says Buchanan of the added programming resources of Jacor VP of programming Tom Owens and WFLZ Tampa, Fla., operations manager B.J. Harris.

"It's a little unnerving now that I have to send B.J. my Selector backup disc once a week," he says. "While I appreciate their help and support, when you've gotten used to doing your own thing, it's like moving back with your parents. But someday I want to be a Tom Owens or a B.J. Harris."

Buchanan was best known for his two stints at KUBE Seattle over six years, and two stints at KKRZ (Z100) Portland, Ore., over five years, all the while waiting for his first PD gig. He says he turned down three programming opportunities before accepting this one, overseeing KZHT and sister KUTQ (Q99), now classic rock KURR.

Upon his arrival, "Q99 was basically a pop/alternative station that had been trying to mainstream itself with Eric Clapton and Sting," says Buchanan. Meanwhile, "Hot 94.9 was leaning very [R&B] and still had over 500 titles in rotation, including stuff like Paula Abdul's 'Vibeology' and 'Just Another Dream' by Cathy Dennis. When I got here, they were playing Weird Al's 'Amish Paradise' 60 times a week." Buchanan haa since moved Hot 94.9 more mainstream.

Here's a recent 11 a.m. hour on KZHT: Jewel, "You Were Meant For Me"; No Doubt, "Spiderwebs"; Real McCoy, "One More Time"; Sheryl Crow, "Everyday Is A Winding Road"; Blackout Allstars, "I Like It"; Donna Lewis, "I Love You Always Forever"; Whitney Houston, "Step By Step"; Celine Dion, "All By Myself"; BLACKstreet, "No Diggity"; Ace Of Base, "All That She Wants"; and No Mercy, "Please Don't Go."

Late last year, KUTQ flipped to classic rock as KURR. Buchanan was overseeing it and KZHT until Regent was handed off to Jacor. Bill May is now programming KURR, leaving Buchanan to focus solely on Hot 94.9. "While I feel it's possible to oversee two, three, or even four stations, it's nearly impossible to actively program that many stations," he aaya, especially considering the extra hours required to perform that most delicate of juggling acts: PD/morning jock.

"[KUBE GM] Michael O'Shea once told me that the best job in radio is to be both morning talent and PD," he says. "One of my biggest idols, Gary Bryan, was doing it at KKRZ when he hired me. It really doea give you the best overall sense of the radio station."

Buchanan caught a screening of Howard Stern's "Private Parts" during its opening week and was entertained by the portrayal of various PDs in the movie as "controlling assholes," as he describes them. It's that part of Buchanan's personality that is in constant conflict with his wacky morning-guy part. "The PD side in me tells me to be sensible and keep those bits targeted to 18-34 femalea while playing 10 songs an hour," he says. "The morning-jock side says, 'Do what you want and don't worry, just as long as we don't lose the license. So you only played four songs this hour. Who cares, as long as you're having fun?' "

Under previous owners, and with no promotional budget, the ataff has had to learn to operate under a "chewing gum and bailing wire" mentality to make their presence felt in a market that is aeverely over-radioed. "About 43 signals penetrate this market, and at least 24 of those are viable, potential top 10 stations," Buchanan says. Cume duplication with Hot 94.9 in the fall book is virtually all over the format map, including the three hot ACs, KISN (20%), KBEE (19%), KQMB (17%); three country outlets; and even the oldies and jazz stations.

"I've always said, 'Give me a box of T-ahirts and a van, and we'll beat you,' " he says of his no-frills marketing efforts. "Marketing director Lutisha Robbins is young and aggresaive and, like most of this staff, is still new enough not to know where the limits are, which is great. I saw her at Gavin talking to [Arista senior VP] Richard Palmese, who probably wouldn't know me in a lineup. She walked out of there with Real McCoy for our upcoming Pioneer Jam."

He adds, "Needless to say, we're psyched to be working for Jacor." He's looking forward to an impending bump in the budget, plus a move to cushier digs. "I feel our attitude and philosophy are a good fit with theirs. I hope they get to know us when they come here and see how hard we're working. More than anything, I want them to respect us." KEVIN CARTER

MTV Embarks On 'Outing' With Indie Music In Mind

■ BY BRETT ATWOOD

LOS ANGELES—Music videos from indie-label acts will get a boost in exposure beginning Monday (17), when MTV debuts "Indie Outing," a weekly program devoted to all forms of independent music, including rock, hip-hop, reggae, Latin, and dance.

The half-hour show, which will be hosted by former Interview music editor Dimitri Ehrlich, airs weekly on Mondays at 1:30 p.m. and repeats at 8 p.m. on the cable music channel.

"The common thought when people hear the word 'indie' is alternative music, but this is not just '120 Minutes' to the tenth degree of alternative indie," says Sheri Howell, VP of music and artist development for MTV. "We will include independent labels from all sorts of formats. There is a lot of exciting music happening right now."

"Indie Outing" will feature clips from grass-roots indie labels, as well as indies that are distributed through major labels. MTV's acknowledgment of independent music fills a niche long ignored by most major media outlets.

"In general, this is part of our attempt to embrace a lot of different types of music," says Howell. "It has always been a struggle for us, since we try to integrate so many types of music into our playlist. But this is an opportunity to open our window to a large community that is often overlooked."

The show will usually play three or four indie clips per episode.

Videos from Atari Teenage Riot (Digital Hardcore/Grand Royal) and Jay-Z (Roc-A-Fella) are scheduled to appear on the show's debut.

"Independent acts don't necessarily even have to have a video to be featured," says Howell. "We'll have segments that feature the people who have a strong passion for independent music . . . These are the people who get off their butts and do something about the music they love."

The first episode will feature a profile on Nervous Records, which will include a video by the label's dance artist Winx. Also on tap is a story on "digital hardcore" music and a report on the indie beginnings of major-label acts such as A&M's Orbit.

'These are the people who get off their butts and do something about the music they love'

"Indie Outing" will also spotlight independent music-themed World Wide Web sites and print fanzines.

Much of the show, which is produced by Jen Palchinsky, will be shot on location in various small record stores, and each episode will feature a retail employee relaying the week's top-selling indie releases.

"It's about getting our feelers out there to find out what is going on in music—rather than us trying to put ownership on any scene," says Howell. "We want to keep a pure focus on the community and the music."

MTV Online will soon feature an online guide that helps viewers locate retailers that carry the music they hear on the show.

PRODUCTION NOTES

LOS ANGELES

Ice Cube's "The World Is Mine" was the work of director **Joseph Kahn**, who also directed photography. The clip was produced by **Lorraine Williams**.

NEW YORK

361° director **Lara M. Schwartz** was the eye behind the video "Just The Way You Like It" by **Tasha Holiday. Chris D'Annibale** produced, and **Dermott Downs** directed photography.

NASHVILLE

The video for "Wolverton Mountain" by **Great Plains** was directed by **Bob Burwell** and **Rod Thompson. Peter Cummings** and **Michael Beckett** produced for Speer Productions.

OTHER CITIES

Michael Salomon was the eye behind "Six Days On The Road" by **Sawyer Brown** for Picture Vision. Shot in Miami, the video was produced by **Tom Forrest**.

In San Francisco, Commotion Pictures director **Gerald Casale** was responsible for **Silverchair's** "Freak" video, which was produced by **Raub Shapiro. Anghel Decca** directed photography.

Casale also directed "You Don't Have To Hurt No More" by **Mint Condition; Allan Wachs** produced, and **Adam Beckman** directed photography.

The clip for "She's A Star" by **James** was shot in London. Director **David Mould** was the eye behind the video; it was produced by Partizan Ltd.

Daniel Zirilli directed **Do Or Die's** clip "Po Pimp/Do You Want To Ride" in Chicago. **Marlon Parry** produced, and **Igor Meglic** directed photography for Pop Art Film Factory.

FOR WEEK ENDING MARCH 9, 1997

Billboard. Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **Puff Daddy,** Can't Nobody Hold Me Down
2 **Whitney Houston,** Step By Step
3 **Assorted Phavors,** Make Up Your Mind
4 **Da Brat,** Ghetto Love
5 **Makaveli,** To Live & Die In L.A.
6 **Foxy Brown Feat. Jay Z,** I'll Be
7 **Dru Hill,** In My Bed
8 **Monica,** For You I Will
9 **Tracey Lee,** The Theme
10 **Keith Sweat,** Just A Touch
11 **Aaliyah,** One In A Million
12 **†,** Somebody's Somebody
13 **Heavy D,** Big Daddy
14 **Rome,** I Belong To You
15 **Maxwell,** Sumthin' Sumthin'
16 **Ginuwine,** Tell Me Do U Wanna
17 **Tony Toni Tone,** Let's Get Down
18 **Alfonzo Hunter,** Weekend Thang
19 **Camp Lo,** Luchini
20 **Tra,** Take Your Time
21 **Immature,** Watch Me Do My Thing
22 **Fugees Feat. Tribe Called Quest,** Rumble In
23 **RZA,** Tragedy
24 **Westside Connection,** Gangstas Make The World
25 **Adriana Evans,** Seeing Is Believing
26 **Montell Jordan,** What's On Tonight
27 **Lil' Kim,** No Time
28 **112,** Cupid
29 **Sweetback,** You Will Rise
30 **Billy Lawrence,** Come On

★★ NEW ONS ★★

For Real, The Saddest Song
Johnny Gill, Love In An Elevator
Dionne Farris, Hopeless
KRS-One, Step Into A World
Outkast, Jazzy Belle
Rare-Essence, No Bang No More
Face Forever, Rollin In My Ride
Livin Joy, Don't Stop Movin'
Mary J. Blige, Love Is All We Need
Spearhead, U Can't Sing R Song
ETW, Ain't Nobody Dyin But Us
Nuyorican Soul, Runaway

CMT
COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Rick Trevino,** Running Out Of Reasons To Run
2 **Ricochet,** Ease My Troubled Mind
3 **Tracy Lawrence,** Better Man, Better Off
4 **Ty Herndon,** She Wants To Be Wanted Again
5 **Travis Tritt,** Where Corn Don't Grow
6 **Deana Carter,** We Danced Anyway
7 **Tracy Byrd,** Don't Take Her She's All I Got
8 **Terri Clark,** Emotional Girl
9 **Clay Walker,** Rumor Has It
10 **Toby Keith,** Me Too
11 **John Michael Montgomery,** I Miss You A Little †
12 **Trace Adkins,** (This Ain't) No Thinkin' ...
13 **Tanya Tucker,** Little Things
14 **John Berry,** She's Taken A Shine
15 **Stephanie Bentley,** The Hopechest Song
16 **Trisha Yearwood,** I Need You †
17 **Anita Cochran,** I Could Love A Man Like That †
18 **Sawyer Brown,** Six Days On The Road †
19 **Little Texas,** Bad For Us †
20 **Kentucky Headhunters,** Singin' The Blues †
21 **Collin Raye,** On The Verge †
22 **Kevin Sharp,** She's Sure Taking It Well †
23 **Mila Mason,** Dark Horse †
24 **Emilio,** I'd Love You To Love Me †
25 **Cledus T Judd,** Cledus Went Down To Florida †
26 **Nikki Nelson,** Too Little, Too Much †
27 **Daryle Singletary,** Amen Kind Of Love
28 **Caryl Mack Parker,** One Night Stand
29 **Brooks & Dunn,** A Man This Lonely
30 **Martina McBride,** Cry On The Shoulder Of
31 **Lee Ann Womack,** Never Again, Again
32 **Mark Wills,** Places I've Never Been
33 **Jack Ingram,** That's Not Me
34 **Patricia Conroy,** I Don't Wanna Be The On
35 **Brent Lamb,** Love Lives On
36 **David Lee Murphy,** Genuine Redneck
37 **Paul Brandt,** I Meant To Do That
38 **Jo Dee Messina,** Do You Wanna Make Something Of It
39 **Bill Engvall,** Here's Your Sign
40 **Lorrie Morgan,** Good As I Was To You
41 **Gary Allan,** Forever And A Day
42 **Charlie Major,** This Crazy Heart Of Mine
43 **Crystal Bernard,** State Of Mind
44 **Kathy Mattea,** 455 Rocket
45 **Kippi Brannon,** Daddy's Little Girl
46 **Royal Wade Kimes,** Another Man's Sky
47 **John Jennings,** Everybody Loves Me
48 **Jeff Wood,** Use Mine
49 **Billy Ray Cyrus,** Three Little Words
50 **Thrasher Shiver,** Be Honest

† Indicates Hot Shots

★★ NEW ONS ★★

Holly Dunn, Leave One Bridge Standing
James Bonamy, The Swing
John & Audrey Wiggins, Somewhere In Love
Kris Tyler, Keeping Your Kisses
LeAnn Rimes, The Light In Your Eyes

MTV
MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Aerosmith,** Falling In Love **
2 **The Wallflowers,** One Headlight
3 **Nine Inch Nails,** The Perfect Drug
4 **Live,** Lakini's Juice
5 **Collective Soul,** Precious Declaration
6 **Erykah Badu,** On & On
7 **Puff Daddy,** Can't Nobody Hold Me Down
8 **Bush,** Greedy Fly
9 **Aaliyah,** One In A Million
10 **Metallica,** King Nothing
11 **No Doubt,** Excuse Me Mr.
12 **Sheryl Crow,** Everyday Is A Winding Road
13 **Silverchair,** Abuse Me
14 **Jewel,** You Were Meant For Me
15 **Beck,** The New Pollution **
16 **Offspring,** Gone Away
17 **Sublime,** Santena
18 **The Cardigans,** Lovefool
19 **Blackstreet,** Don't Leave Me
20 **Babyface,** Every Time I Close My Eyes
21 **Veruca Salt,** Volcano Girls
22 **Porno For Pyros,** Hard Charger
23 **Verve Pipe,** The Freshmen
24 **U2,** Discotheque
25 **Fun Lovin' Criminals,** The Fun Lovin' Criminal
26 **Makaveli,** To Live & Die In L.A.
27 **Monica,** For You I Will
28 **Korn,** A.D.I.D.A.S.
29 **Soul Coughing,** Super Bon Bon
30 **Wilco,** Outtasite
31 **Whitney Houston,** Step By Step
32 **Warren G,** I Shot The Sheriff
33 **Snoop Doggy Dogg,** Vapors
34 **Foxy Brown Feat. Jay Z,** I'll Be
35 **Duncan Sheik,** Barely Breathing
36 **Fiona Apple,** Sleep To Dream
37 **Luscious Jackson,** Naked Eye
38 **Dru Hill,** In My Bed
39 **Mighty Mighty Bosstones,** The Impression That . .
40 **DJ Kool,** Let Me Clear My Throat
41 **Cake,** I Will Survive
42 **En Vogue,** Don't Let Go (Love)
43 **Maxwell,** Sumthin' Sumthin'
44 **Toni Braxton,** Un-Break My Heart
45 **Leah Andreone,** It's Alright, It's OK
46 **Keith Sweat,** Just A Touch
47 **Kula Shaker,** Hey Dude
48 **John Mellencamp,** Just Another Day
49 **Spice Girls,** Wannabe
50 **Space,** Female Of The Species

** Indicates MTV Exclusive

★★ NEW ONS ★★

The Notorious B.I.G., Hypnotize
Spice Girls, Say You'll Be Mine
Silverchair, Freak

TNN
THE NASHVILLE NETWORK.
The Heart of Country

3D hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

1 **Daryle Singletary,** Amen Kind Of Love
2 **John Michael Montgomery,** I Miss You A Little
3 **Ricochet,** Ease My Troubled Mind
4 **Toby Keith,** Me Too
5 **Ty Herndon,** She Wants To Be Wanted Again
6 **Travis Tritt,** Where Corn Don't Grow
7 **Alison Krauss,** Baby Mine
8 **John Berry,** She's Taken A Shine
9 **Trace Adkins,** (This Ain't) No Thinkin' . .
10 **Lorrie Morgan,** Good As I Was To You
11 **Deana Carter,** We Danced Anyway
12 **Tracy Byrd,** Don't Take Her She's All I Got
13 **Terri Clark,** Emotional Girl
14 **Kathy Mattea,** 455 Rocket
15 **Clay Walker,** Rumor Has It
16 **Tracy Lawrence,** Better Man, Better Off
17 **Collin Raye,** On The Verge
18 **Martina McBride,** Cry On The Shoulder Of
19 **Trisha Yearwood,** I Need You
20 **Billy Ray Cyrus,** Three Little Words
21 **Bill Engvall,** Here's Your Sign
22 **Gary Allan,** Forever And A Day
23 **Kevin Sharp,** She's Sure Taking It Well
24 **Sawyer Brown,** Six Days On The Road
25 **Emilio,** I'd Love You To Love Me
26 **Cledus T Judd,** Cledus Went Down To Florida
27 **Nikki Nelson,** Too Little, Too Much
28 **Kentucky Headhunters,** Singin' The Blues
29 **Mark Wills,** Places I've Never Been
30 **Mila Mason,** Dark Horse

★★ NEW ONS ★★

Crystal Bernard, State Of Mind
James Bonamy, The Swing
LeAnn Rimes, The Light In Your Eyes
Bryan Smith, Jack Of All Trades

VH1
MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **The Cardigans,** Lovefool
2 **The Wallflowers,** One Headlight
3 **Jewel,** You Were Meant For Me
4 **No Doubt,** Don't Speak
5 **Whitney Houston,** Step By Step
6 **En Vogue,** Don't Let Go (Love)
7 **Sheryl Crow,** Everyday Is A Winding Road
8 **Counting Crows,** A Long December
9 **Celine Dion,** All By Myself
10 **John Mellencamp,** Just Another Day
11 **Paula Cole,** Where Have All The Cowboys G
12 **Babyface,** Every Time I Close My Eyes
13 **†,** Somebody's Somebody
14 **Sheryl Crow,** If It Makes You Happy
15 **U2,** Discotheque
16 **Duncan Sheik,** Barely Breathing
17 **Dishwalla,** Counting Blue Cars
18 **David Bowie,** Little Wonder
19 **Bee Gees,** Jive Talkin'
20 **Toni Braxton,** You're Makin' Me High
21 **Eric Clapton,** Change The World
22 **Toni Braxton,** Un-Break My Heart
23 **John Mellencamp,** Key West Intermezzo
24 **Erykah Badu,** On & On
25 **Alanis Morissette,** Head Over Feet
26 **Tracy Chapman,** Give Me One Reason
27 **R. Kelly,** I Believe I Can Fly
28 **Seal,** Fly Like An Eagle
29 **Jewel,** Who Will Save Your Soul
30 **Jon Secada,** Too Late, Too Soon

★★ NEW ONS ★★

Savage Garden, I Want You
Bruce Springsteen, Secret Garden
After 7, Sara Smile
Barenaked Ladies, The Old Apartment
Blackstreet, Don't Leave Me
Collective Soul, Precious Declaration
INXS, Elegantly Wasted
Van Morrison, The Healing Game

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 22, 1997.

THE BOX
MUSIC TELEVISION YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Lil' Kim, Crush On You

BOX TOPS

Spice Girls, Wannabe
Dru Hill, In My Bed
Whitney Houston, Step By Step
Rahsaan Patterson, Stop By
Tru, I Always Feel Like . . .
Mack 10 & Tha Dogg Pound, Nuthin' But The Caw Hit

NEW

Collective Soul, Precious Declaration
Allure, Head Over Heals
Jeru The Damaja, Me Or The Papes
Mighty Mighty Bosstones, The Impression That I Got
Livin' Joy, Don't Stop Movin' Get
eels, Rags To Rags
Odds, Someone Who's Cool
Le Click, Call Me
Orbit, Medicine
Johnny Gill, Love In A Elevator
Blur, Song 2
Matchbox 20, Long Day
Elements Of Life, Sweet Love
O.F.T.B., Body & Soul
Outkast, Jazzy Belle
Dionne Farris, Hopeless
Spearhead, U Can't Sing R Song
Nuyorican Soul, Runaway
Mary J. Blige, Love Is All We Need
Farthiess, Insomnia
Soul Assassins, Third World
Mobb Deep, G.O.O. Pt. III
Frankie Cutlass, The Cypher Part 3
Cydal, Hollywood
3 X Krazy, Keep It On The Real
B-Rock & The Biz, MyBabyDaddy
Liphe Stilez, Milk Man
Natural Resource, Baseball
Phil Collins, It's In Your Eyes
Merril Bainbridge, Under The Water

MOR MUSIC TELEVISION
The Music Shopping Network

Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

Mariah Carey, Without You
Carly Simon, You Belong To Me
Carole King, You've Got A Friend
Roman Holiday, Stand By
Rod Stewart, Forever Young
Journey, Faithfully
Marty Robbins, El Paso
Johnny Cash, Folsom Prison Blues
Tammy Wynette, D-I-V-O-R-C-E
George Strait, Cross My Haart
George Jones, I Don't Need No Rocking Chair
Conway Twitty, It's Only Make Believe
Pink Floyd, Time
Black Sabbath, N.I.B.
Lynard Skynard, Saturday Night Special
KISS, C'mon & Love Me
Jimmy Buffett, Margaritaville
Led Zeppelin, Kashmir
Aerosmith, Dude Looks Like A Lady
Van Halen, Panama

MTV2
MUSIC TELEVISION

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Handsome, Needles
Built To Spill, Untrustable
Tonic, If You Could Only See
Dionne Farris, Hopeless
60Ft. Dolls, Stay
Kathy Mattea, 455 Rocket
Underworld, Pearls Girls
Blur, Song 2
Matthew Sweet, Where You Get Love
Nydia Rojas, La Numera Uno
Future Sound Of London, We Have Explosive
Spearhead, U Can't Sing R Song
Fountains Of Wayne, Sink To The Bottom
Us3, Come On Everybody
Tony Bennett, God Bless The Child
Shawn Colvin, Sunny Come Home
Third Eye Blind, Semi-Charmed Life
Chavez, Unreal Is Here
INXS, Elegantly Wasted
Blur, Beetleburn

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

Madonna, Don't Cry For Me Argentina
Whitney Houston, Step By Step
No Doubt, Don't Speak
En Vogue, Don't Let Go (Love)
Spice Girls, 2 Become 1
MC Lyte, Cold Rock A Party
Toni Braxton, Un-Break My Heart
Ginuwine, Pony
Jamiroquai, Cosmic Girl
Robert Miles, One & One
Snoop Doggy Dogg, Snoop's Upside Ya Head
Boyzone, A Different Beat
East 17, Hey Child
Prodigy, Breathe
Tori Amos, Professional Widow
Monstars, Hit 'Em High
Fugees, No Woman No Cry
LL Cool J, Ain't Nobody
Backstreet Boys, Quit Playing Games
Blackstreet, No Diggity

MAVERICK TELEVISION

Continuous programming
2806 Opryland Dr
Nashville, TN 37214

Steven Curtis Chapman, Lord Of The Dance
Susan Ashton, You Move Me
Jeni Varnadeau, Between You And Me
dc Talk, Just Between You And Me
Skillet, Gasoline
Believable Picnic, Big Fat Nothing
Point Of Grace, Keep The Candle Burning
MxPx, Teenage Politics
4Him, Measure Of A Man
Three Crosses, Michelangelo
Crystal Lewis, Beauty For Ashes
100 Portraits, Jacob's Ladder
Code Of Ethics, Soulbait
Point Of Grace, Circle Of Friends (new)
Cindy Morgan, The Master's Hand (new)

JBTV

One hour weekly
216 W Ohio
Chicago, IL 60610

Jamiroquai, Virtual Insanity
Space, Female Of The Species
White Town, Your Woman
60Ft. Dolls, Stay
Wilco, Outtasite
Less Than Jake, Automatic
Moby, Revolver
Vallejo, Just Another Day
eels, Rags To Rags
The Offspring, Gone Away
Squirrel Nut Zippers, Hell
Big Head Todd & The Monsters, Resignation Superman
Fiona Apple, Sleep To Dream
Kula Shaker, Hey Dude
Verve Pipe, The Freshmen

RAGE
TV FOR U-NOT THEM

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Jane Jensen, More Than I Can
Kula Shaker, Hey Dude
The Offspring, All I Want
Korn, A.D.I.D.A.S.
Space, Female Of The Species
Cardigans, Lovefool
Rush, Half The World
Mars Needs Women, Superhero
Live, Lakinis Juice
James, She's A Star
Mighty Mighty Bosstones, The Impression That I Got

WIDE APPEAL IS KEY TO NEW CROP OF TEEN ACTS

(Continued from page 1)

that they hope the teens' appeal will extend beyond their immediate peer group, and that acts who are not themselves teens will resonate with the younger set. That may be the case with the teen-oriented, 20-something Spice Girls, who recently topped the Hot 100 Singles chart for four weeks with "Wannabe" on Virgin and whose "Spice" album stands at No. 6 with s bullet on this issue's Billboard 200.

A&M and Mercury, meanwhile, showcased *actual* teenage artists—Jonny Lang and Hanson, respectively—at the National Assn. of Recording Merchandisers conference May 8-11 in Orlando, Fla. Lang's album, "Lie To Me," is No. 6 with a bullet on the Heatseekers chart and No. 136 with a bullet on The Billboard 200 this issue.

Meanwhile, another teenager, the 14-year-old LeAnn Rimes, was just named best new artist at the Grammy Awards. Rimes holds down the top two positions on the Top Country Albums chart this issue with the recently releaaed "Unchained Melody/The Early Years" and ber triple-platinum debut, "Blue," both on Curb. The former title is No. 2 with a bullet on The Billboard 200.

Wbile record labels haven't been attacking the teen market stateside, such teen acts as Boyzone, East 17, Take That, and the Backstreet Boys have found success in other territories, such as the U.K., Japan, and Canada (Billboard, Nov. 2, 1996).

While none of those acts has yet to make a significant impact in America, Jive Records is hopeful that it can create a sensation in the U.S. with its teen-oriented Backstreet Boys. The group's U.S. debut is due July 1.

Like Spice Girls, the Backstreet Boys are in the teen-idol mold of the New Kids On The Block, combining a flashy stage show and dancing with hook-filled songs. The combination has won the Orlando-based group a huge fan base in Canada, where its self-titled debut topped the charts. According to Jive, the act has sold more than 8 million albums in 25 countries.

A&M's Lang and Mercury's Hanson and Radish are different stories altogether.

Lang is a 16-year-old blues guitar whiz and has already been on the cover of Seventeen magazine. His A&M album "Lie To Me" was released Jan. 28 (Billboard, Dec. 21, 1996).

Soul-influenced modern rock act Hanson is named for the three brothers who compose the group—Isaac, 16; Taylor, 13; and Zachary, 11. The band's self-titled Mercury debut is due May 6.

Modern rock group Radish is fronted by 15-year-old Ben Kweller. The band's Mercury debut, "Restraining Bolt," is due April 22 (see story, page 14).

Representatives for their respective labels say the unique thing about Lang, Hanson, and Radish is that while these acts feature teens, their music has an appeal that reaches beyond their peers, in much the same way that teen grunge band Silverchair has managed to find success in the U.S.

Yet these acts are the exception to the rule. Says Morty Wiggins, senior VP of A&R for A&M (U.S.), "There aren't that many teen artists and really young-end artists that are available—that are talented, that are committed, that are developed—that appeal to teens. It just isn't happening as much. When you get something that feels young and appeals to the young, it's great, but I don't know how much of that you can actually hunt down . . . There has never been a whole lot available."

Jive (U.S.) president Barry Weiss acknowledges that in the last few years "there probably hasn't been a lot of music aimed directly at teens."

Jordan Berliant of Left Bank Management notes that, according to research from its joint-venture company Strategic Record Research Inc., the top 10 favorite artists of male and female teens include Spice Girls, 2Pac, Method Man, and Snoop Doggy Dogg. "There are already plenty of groups appealing to teens," says Berliant. "They just happen to be disproportionately hip-hop- and [R&B]-driven."

In fact, the last time pop teen artists made a significant impact was nearly a decade ago, between 1988 and 1990, when such acts as the New Kids On The Block, Tiffany, and Debbie Gibson scored chart-topping albums.

Since then, several acts with teen appeal have scored huge hits, including Janet Jackson, Ace Of Base, Alanis Morissette, Selena, and No Doubt. However, most of these artists are no longer teens themselves, and their appeal extends beyond the teen audience.

"Part of the major potency that has driven the sales of those albums has really been the teen audience," Weiss says. "I'm not necessarily sure if those projects superserved the teen audience or were geared directly at them, but I would say that the teen audience has been a major part of their sales."

Jive signed the Backstreet Boys to fill a void in the pop sphere, rather than simply the teen market, according to Weiss.

"When we heard the way these five guys sing," says Weiss, "we felt that they are as real for the pop genre as Garth Brooks is to country and our own R. Kelly is to the R&B market . . . We see this group, because of their vocal ability, as not being just a teen-appeal group, despite the fact that [teens] are going to be a very big part of their audience."

TEENAGE WASTELAND?

Marketing teen acts, however, is a risky proposition. Today's teens have more sophisticated tastes and are often turned off by products marketed directly to them.

"There is negativity attached to a teen artist," Weiss confirms. "There is quick burn and a media backlash based on what happened with the New Kids On The Block."

After enormous success in the late '80s, the New Kids attempted to grow with their audience and become more sophisticated—even going so far as to rename themselves NKOTB—but the number of people interested in the act shrank dramatically.

Weiss, however, maintains that the Backstreet Boys are different. "It's not like we said, 'Oh my God, there's a void in the marketplace for teen groups. Let's go out and sign one,' " he explains. "When we signed this group, it wasn't too dissimilar to when we sign any other group. We believe that there is real artistry in what they do."

Steve Greenberg, VP of A&R for Mercury, similarly states that Mercury signed Hanson because of the group's talent, rather than the fact that it features teenagers and has potential teen appeal.

"A lot of A&R departments [are] worried about their own credibility if they signed a teen act," says Greenberg, "because in the past, a lot of teen acts, like the New Kids On The Block, were wholly manufactured."

In fact, when Greenberg first heard about Hanson, he too was skeptical. "I thought that maybe they had been manufactured," he says, "that maybe they were backed by adults, but when I went to see them live, they played great, they sang great, and they did it all themselves."

According to Greenberg, Mercury didn't go searching for teen artists, but rather, Hanson found the label. He does admit, however, that the fact that the band members are young could be beneficial. "There is a hunger in the market for fresh artists and an obvious place to look is younger people, but we didn't talk about this. It just sort of happened."

DIG THE NEW BREED

The new breed of teen stars will be quite different than some of the teen success stories of the past, Greenberg says.

"I think that the kind of saccharin, manufactured teen-pop that was popular in the past is not going to come back, and I don't think that records marketed exclusively to teens will come back either," he says. "The kind of teen records that are going to be popular in the next couple of years are [going to be] valid records for people of all ages—records where the songs are good, musicianship is good, and the artistry is good."

As Greenberg points out, Hanson has the qualities that people look for in adult artists. "They write their own songs, they play their own instruments, they sing great, and they have a vision . . . Kids want that genuineness. They don't want a manufactured sound."

MEDIA-SAVVY KIDS

Many children are in tune with music before they reach their teen years, and those kids often have eclectic preferences.

"Today's kids are sophisticated and media-savvy, and they are all over the board in terms of taste," says Mike Bessolo, Walt Disney Records (U.S.) VP of marketing. "They are listening to what their parents listened to in the car, and children in the 8-10 age group may not talk about the fact that they listen to Disney music, but they are."

It is also not uncommon for children to listen to a Disney record and "right after put on No Doubt," says Bessolo.

Disney has also primed children to make the leap to more sophisticated music with such releases as "Mouse House," a compilation of house music productions of songs from Disney soundtracks.

"That is a perfect example of a Disney album that is very topical and something that a child can have a great time with and a parent can have a great time with," Bessolo adds. "Just because it's a children's record doesn't mean it can't be topical and sophisticated."

Where young listeners go once they leave behind the music of the Magic Kingdom is up for debate. Bessolo says that no matter what music they gravitate towsrd, it needs to have a key attribute. "People need something they can identify [with] and make part of their lifestyle," he says.

TEENAGE BLUES

Anyone who has lived through the often awkward period of life known as adolescence would seemingly be able to identify with the blues. A&M's Lang certainly does.

Yet neither the label nor the artist himself is playing up the fact that Lang is 16. "I don't think A&M is really trying to market me as a 16-year-old guitar guy," Lang says. "I'm trying to be pretty legitimate and not such a novelty."

Nonetheless, Lang found himself on the cover of Seventeen after editors of the publication were wowed by his idol-like looks and his music (see story, this page).

Although Lang is somewhat embarrassed by the exposure, he has no second thoughts about it. "It was kind of

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Teen Mags On The Beat

Readers Interested In Boy Bands

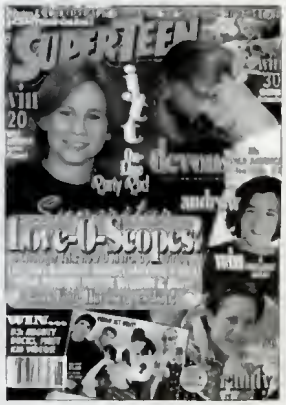
■ BY GINA VAN DER VLIET

LOS ANGELES—Although it had hit a low point in previous years, pop music remains an element of most teenage magazines, including Seventeen, Bop, BB, Tiger Beat, 16, and Superteen. The March issue of Seventeen, which has been increasing its music coverage, featured 16-year-old A&M blues guitarist Jonny Lang on the cover.

Says Susan Kaplow, music editor st Seventeen (circulation 2.4 million), "In the past year and a half, we've completely revamped our music coverage and decided to give music the coverage it deserves. When we saw Jonny Lang's picture and heard his music, we thought, 'Who better to represent young people in music?' "

Kaplow emphasizes that the magazine's mostly female target audience—which ranges from preteens to college students—is not looking for





the bubblegum music of years past. Instead, the magazine's readers like music with lyrics that reflect what teenagers are thinking and feeling. Seventeen favorites include Alanis Morissette, No Doubt's Gwen Stefani, and Garbage's Shirley Manson.

"Cute boys," she adds, are also a definite interest, pointing out that Bush is a very popular band among teenage girls.

The same preference is reflected in monthly surveys at Bop and BB magazines (with circulations around 300,000 plus each), says Cathee Sandstrom, editor of the two monthlies, which feature the steady music columns Maximum Tuneage and Rhythm & News, respectively.

"Lately, there seems to be s strong surge for No Doubt," Sandstrom says, adding that Bush is also a favorite. The editor says that certain artists, such as Mariah Carey, Whitney Houston, and Morissette, have been staple features on Bop's and BB's pages, but that there hasn't been a real superstar teenage act since New Kids On The Block.

"Right now, we're trying to push some new boy bands, like the Backstreet Boys," Sandstrom says. "For a year, they've been due to release their U.S. album, and in anticipation of that, we've been promoting them, hoping they'll be big for us the way New Kids On The Block were."

The editor also says that Jive Records' Backstreet Boys, wbo hail from Orlando, Fla., have been very successful overseas and in Canada. As a result, the group has been featured on the international covers of Bop and BB, whereas the U.S. covers have featured teen-idol actors such as Leonardo DiCaprio.

Hedy End, editorial director of Superteen (circulation over 400,000), says that the music scene of the last few years has not been very teenage-friendly.

"For one thing," she says, "there have been a lot of older celebrities in the charts. But there was also a lot of [hardcore] rap music that didn't necessarily appeal to our readers. It's a little too serious and often didn't have very nice things to say about girls and women, so there was no real interest from our readers."

End says that with new acts such as Lang, the Backstreet Boys, and new Mercury act Hanson (three young brothers) the trend may change and renew teenagers' interest in the music scene.

A veteran teen publication that puts emphasis on newcomers in music is the bimonthly Tiger Beat (circulation 200,000), whose associate editor, Serena Kappes, is in charge of the monthly column Totally Music. In the April issue of the 33-year-old Tiger Beat, for instance, the spotlight is on 17-year-old Motown artist Jason Weaver and Spongebath/Zoo rock band Self.

"My idea for the column was to introduce acts [to the readers] that they wouldn't necessarily hear of on MTV but would also be sble to appreciate," Kappes says.

"What I'd like to do is spotlight artists that are up-and-coming, or reintroduce acts that haven't been around in a while . . . Sometimes it's music that you wouldn't expect to see covered in Tiger Beat, but I think that's a good thing, because it gives our readers a challenge. A little diversity can't be bad."

MOST RADIO STATIONS AREN'T TARGETING TEENS

(Continued from page 1)

stations can alienate advertisers if they go for the "teeny-bopper" crowd.

In radio, 18-34 remains the exalted target. "Most programmers don't program for teens," says Kevin Peterson, who until March 10 was PD of hot AC WSTR Atlanta. "It enhances your 12-plus numbers, but nobody sells 12-plus anymore, so what's the point? Once you get that baggage of being perceived as a 'teen radio station,' it's hard to shake that."

But some radio observers—and a small number of U.S. programmers who do concentrate on winning teens' attention—dispute this conventional industry wisdom. "When radio stopped catering to young people, it was the equivalent of McDonald's giving up the Happy Meal," says Robert Unmacht, editor of the Nashville-based industry newsletter M Street Journal. "Those younger people are learning to get by very nicely without radio."

It wasn't always this way in radio. Elvis Presley, the Beatles, and their protégés created careers by using the airwaves to reach the crucial teen rock'n'roll market. But as radio grew into a major business industry, Unmacht says, it stopped caring about overall listener numbers. Demographics became all-consuming; stations focused one-dimensionally on grabbing women and adults.

"Today, when people see you've got a big hunk of teens, well, that really doesn't count," Unmacht says. "It's just a bunch of teens.

"We've gotten too sophisticated for our own good," he adds. "If you're over 55 and you're under 18, radio doesn't really want you. And it's sad."

There are exceptions. Across town from WSTR, Atlanta's hip-hop WHTA has found a wide-open niche catering directly to teen listeners. With its "The Word" entertainment news report and a morning personality whom Public Enemy's Chuck D. has called "probably the most prestigious DJ out of Atlanta," the station quickly bit a slice out of its competitors' audiences. R&B adult WVEE (V-103) relinquished its No. 1 ranking last July for the first time since 1988.

"V-103 had been here a long time. They had a stranglehold on the market," says Sean Taylor, WHTA programming assistant. "At first, a lot of advertisers thought this is the teeny-bop station. But I've seen the station grow; there are people who call us back who wouldn't talk to us last year.

"I think the problem is, people are prejudiced about a bunch of formats. Hip-hop—only little kids listen to hip-hop. You could say the same thing about country: Only rednecks listen to country. And it's not true."

Taylor adds, "I think it depends on the attitude you take. If you constantly tell yourself you can't sell this, then you can't sell this. I have been here for a year and a half, and we have sold this format."

Still, despite the youth-leaning successes of WHTA, WPOW Miami, and WJMN Boston—and such new kid-focused formats as Radio AAHS and Radio Disney—radio remains an adult medium.

"We don't have to focus on [teens] to get them," says Erik Bradley, music director of top 40 WBBM-FM Chicago. "We figure that we're pretty on top of that age cell."

Bradley emphasizes the importance of the under-18 audience and says WBBM does its best not to drive away teenagers. When New Kids On The Block, Tiffany, or Spice Girls come along with focused teen appeal, stations like WBBM gladly put them on their playlists. They just don't go out and work for the younger listeners.

Some stations won't even pay lip service to the kids. "When it comes to 18-year-olds, I don't really do anything for them at all," says Jamillah Muhammad, assistant PD/music director at R&B adult WVAZ Chicago. "It is a hard-enough job to get 25-30 as well as your 54-year-olds."

Understanding this mentality, record companies use radio as a last resort when trying to market a teen-focused project like Spice Girls' debut, which is on Virgin. Michael Plen, Virgin's senior VP of promotion in Los Angeles, says company marketers have to go "where those teens live"—such as Saturday-morning television commercials, niche magazines like Tiger Beat, and community dances, parties, and youth centers.

"More times than not, radio is usually the last place you end up getting exposure," says Plen, adding that almost no rock stations market to the teen audience. "If a radio station goes on a teen-appeal record early, upon release, it usually means the rest of the company did a fantastic setup job in all the other places. Which means the word's out."

Plen isn't critical of radio's reluctance to go after the young audiences. "It isn't the most popular demo to chase," he says. "But the [stations] who do it, do it extremely well."

Where Unmacht, among other radio observers, sees an apocalyptic industry trend, others see dollar signs. Kids, they say, have more spending money than ever. These days, many buy cars and stereos.

"This is an age group that has plenty of disposable income and is just looking for a place to spend it. Radio has not paid that much attention to that. I look at that as an opportunity," says Gary Landis, executive VP of programming for the Minneapolis-based AAHS World Radio, a young format that goes after the 8-12 market. "This will be a self-serving statement: I hope [other formats] continue to ignore them."

WEB, VIDEO GAMES ADD TO COMPETITION FOR TEEN BUCKS

(Continued from page 1)

Research. "This is not something that the music companies can just ignore and hope that it will go away—which we are seeing some signs of. That is a big mistake."

According to a new study by Strategic Record Research (SRR), a joint venture between Left Bank Organization and Strategic Media Research, 64% of teens surveyed play video and/or computer games on a regular basis.

"The music industry is suffering from the increasing amount of time spent on CD-ROM and video games," says SRR analyst Mike Lane. "That appears to be the biggest threat. Each $49 game purchase potentially takes away from the sale of music."

Several media displacement studies indicate that World Wide Web surfing, in particular, is having an impact on how people spend their leisure time. By 2000, more than 30% of U.S. households will have Internet-connected PCs, according to Forrester Research.

A study by Emerging Technologies Research indicates that television viewership has declined 32% and radio listenership has dropped 10% among Internet users.

Fortunately for the music industry, the introduction of the computer into U.S. households seems to be eroding the use of television more than music.

Many young Web users play music simultaneously as "background noise" for their Web surfing experience, according to a joint survey by the Recording Industry Assn. of America (RIAA) and National Assn. of Recording Merchandisers (NARM), released March 11 at the NARM convention in Orlando, Fla.

The report states that "given the multiple benefits and unique attributes associated with 'music,' consumers do not appear to perceive other forms of entertainment as being directly competitive with music for their time/attention/consumption . . . Music appears to complement other forms of entertainment rather than compete with them. This perception was particularly strong among younger consumers."

The NARM/RIAA study offered preliminary findings based on the results from four focus groups, totalling about 85 people.

According to Todd Steinman, online and new media director of Warner Bros. Records, the Internet is helping, not hurting, the music industry.

"Though teens are spending way more time online, they are not moving away from music," says Steinman. "Younger Internet users tend to come to music Web sites. They want to see information regarding their favorite artists and other music-related topics."

According to a just-completed SRR study, 38% of teenagers who are online regularly search for music content on the Internet. SRR surveyed a universe of 10,000 people, 1,850 of whom were teens. Of those, 17% said they are online regularly, 71% said they listen to more albums than they did one year ago, 10% said they are spending more time on the Internet, and 18% said they are playing more video games than last year.

Observers say approximately 5 million teens regularly access the Internet.

Among the most popular music-themed Web sites are MTV Online, Sony Music, and BMG Music Services, according to the SRR study.

Music-themed Web content, in particular, has become fiercely competitive. In the last month alone, several large-scale music Internet ventures have debuted, including JAMTV and the Sony Station (see story, page 76). These join established music Web sites, including MTV Online, SonicNet, imusic, Addicted to Noise, Rocktropolis, Live Concerts.com, and Billboard Online.

In addition, there has been an increase in Internet-delivered audio programming, known as netcasting. Hundreds of traditional radio stations simulcast their programming over the Internet using netcast technology, such as Progressive Networks' RealAudio. As a result, music, including some sounds snubbed by commercial radio, is being heard by a global computer audience.

Among teenage Web users age 12-19, about 30% regularly use the Internet audio software RealAudio, according to the SRR study.

"Today's teenagers have grown up with computer and video games, while many adults have had to adapt to the computer culture," says Steinman. "They are more likely to experiment with new Internet technologies, such as RealAudio."

RETAILERS SEE SIGNS OF HOPE FOR TEEN MUSIC

(Continued from page 1)

age group as they should."

"When I was growing up, we had radio," says Jim Litwak, executive VP of merchandising and marketing at the 481-store, Albany, N.Y.-based Trans World Entertainment. "We listened to AM and FM stations, and later to college stations as we got older, and we went to record stores to get the latest music.

"You still have all of that, but you can also search the Internet, turn on MTV, or watch a sporting event and get the visual as well as the audio experience. There's a lot more that's coming to you. You're being bombarded in a lot of different ways that you couldn't before."

Some retailers even notice the phenomenon playing out in their own homes. Larry Mundorf, president of the Carnegie, Pa.-based National Record Mart, says of his two children, "My oldest was thrilled when I would bring home CDs—couldn't wait to listen to them. Now with my [younger] son, he doesn't even look at them. He's into other things, like a lot of kids his age. Their discretionary dollars are going elsewhere, and that is a problem."

Yet despite teenagers' apparent interest in other forms of entertainment besides music (see story, page 1), there are signs of a resurgence in teen talent and teen-oriented music that has retailers hopeful. Fourteen-year-old country sensation LeAnn Rimes this year became the youngest recipient of the best new artist Grammy Award and logged two top five albums on The Billboard 200; 17-year-old blues artist Jonny Lang's debut album, "Lie To Me" (A&M), charted on the Heatseekers, Top Blues Albums, and Billboard 200 charts; Fiona Apple scored a gold certification for her Work Group debut, "Tidal," recorded when she was 19; Australian teen grunge act Silverchair hit the top 20 of The Billboard 200 with its second Epic Records album, "Freak Show"; and the U.K.'s Spice Girls are enjoying the worldwide success of their debut album, "Spice," which appeals to a teen audience (see story, page 1).

Meanwhile, hardcore rap, industrial rock, and heavy metal acts have sold millions of records to a predominantly teen following.

Furthermore, Mercury Records is preparing to release debut albums by Hanson—a pop group made up of three brothers aged 11, 13, and 16—and Radish, an alternative rock band led by teenager Ben Kweller (see story, page 14).

Although many of these acts don't cater specifically to teens, some retailers credit them with energizing a market segment that has not been tapped to its full potential since the late-'80s breakthrough of New Kids On The Block.

"There's enough music that caters to teens, whether it's elements of the top 200 or fun things that are happening in the singles category," says Litwak. "When I see that the Jimi Hendrix Experience is in the top 200, it's not just the guy in his 40s trying to relive his college days who's buying it. And when I see a Kenny Wayne Shepherd in concert and he goes off on a Hendrix riff, it's obvious that Hendrix's music speaks to a young audience."

Litwak adds that Trans World has launched a campaign, titled "Music That Changed Our Lives," geared at introducing young listeners to old classics and adult listeners to new music. The program encourages Alanis Morissette fans to listen to Patti Smith and vice versa, or Hendrix fans to check out Lang or Shepherd.

Spec's Music, a 47-store chain based in Miami, has resorted to in-store appearances to drive young music fans to its outlets, according to COO Jeff Fletcher. "We've been very successful at bringing artists into the store for short performances and autograph signings," says Fletcher. "We had LL Cool J and Mint Condition. For LL, we had about 1,500 kids in the store. And because we're in a heavily Latin area, we've done well with Ricky Martin and Luis Miguel in-stores."

Fletcher adds that Spec's will soon target teenagers in its database for the chain's Payback program, which gives discounts, coupons, merchandise, and other value-added items to frequent shoppers.

Some retailers feel record labels could do better in feeding teen-oriented material into the pipeline. Harmony House's DeLeon says, "Maybe we haven't specifically had records that spoke to teenagers. We've had all this alterna-rock and all this stuff, and nothing that's just plain fun and attractive."

DeLeon notes that Spice Girls and No Doubt, through "nice, good, pleasant pop music," are starting to give teenagers an alternative to the angst-ridden music that has dominated the airwaves this decade. He adds that teens at the Harmony House superstore have also been buying heavily into Tommy Boy and MTV-themed dance compilations.

Many retailers polled by Billboard

(Continued on next page)

CHERRY LANE

(Continued from page 6)

rights. While Cherry Lane Music's catalog lists more than 5,000 copyrights, the deal is apparently limited to songs rather than musical scores used as soundtrack or other background music, sources say.

Cherry Lane Music is also further deepening its relationship with DreamWorks by taking on the administration worldwide, including in the U.S., of DreamWorks, publishing interests, including music that appears on recordings, feature films, and TV. Also, Cherry Lane's music print division, among the largest in the world, will represent DreamWorks in this market.

DreamWorks moved into the music publishing scene last summer with the arrival of veteran publishing executive Chuck Kaye to head the division.

IRV LICHTMAN

MUSIC RETAIL'S ROLE WEIGHED IN DVD BOW

(Continued from page 1)

DVD session March 9 stressed the importance of retail's role in helping DVD succeed, none of the major studios or hardware manufacturers took the opportunity to lay out marketing plans or give demonstrations of DVD product. In fact, according to NARM president Pam Horovitz, none of the hardware manufacturers accepted an offer by NARM for free booth and suite space for DVD demonstrations (Billboard Bulletin, March 11).

"I'm a little disappointed that more of the hardware companies did not perceive NARM as an important place to be," said Horovitz.

A total of about 50 DVD titles are expected to hit select markets over the next month from Columbia TriStar Home Video, HBO Video, MGM/UA Home Entertainment, New Line Home Video, PolyGram Video, Similar Entertainment, Sony Music, Warner Home Video, and Warner/Reprise. Hardware units from Toshiba, Pioneer, and Panasonic are hitting stores this month, with units expected from Samsung and Sony in April and Thomson in the second quarter.

Additionally, LIVE Home Video and Playboy Home Video have unveiled plans to enter the market.

Panelist David Bishop, executive VP of MGM/UA Home Entertainment, said, "There should have been an area to demonstrate the attributes of DVD [at NARM]. Even some retailers who do not carry hardware will show the players in their stores."

Bud O'Shea, VP of Sony Corp. and another member of the DVD panel, countered, "We have been demo'ing to all the major music retailers for the last year and a half. They are saying, 'Bring on the product!' "

Steve Nickerson, VP of DVD marketing for hardware firm Toshiba, said he was unaware that NARM had offered free exhibit space, but added that the company doesn't display at software shows. "We're in the middle of launching a new product, and going to a trade show is not part of the plan . . . We have already spent $15 million-$20 million in marketing, and we'll spend another $15 million-$20 million this year."

A "few hundred" hardware units have already been sold at stores in the opening weeks, he added.

Mark Knox, senior national marketing manager for Samsung Electronics America, said, "We did want to have a presence at NARM, but it boils down to this: There are so many things going on. I don't know how I could have fit it in."

Some retailers didn't seem to miss DVD at NARM. Steve Brown, senior VP of marketing and merchandising at Wherehouse, noted, "This is a music convention—it's music retailers. And right now, this is a video product."

However, Horovitz noted that a number of the music retail chains attending NARM are also significant forces in video sell-through. While panelists did not rule out a rental market for DVD, most agreed that the initial thrust would be for sell-through.

DVD software suppliers also say they view the music retail channel as a prime conduit for getting DVD titles into the hands of consumers. "Music retail will be one of our strongest categories," said Bill Sondheim, president of PolyGram Home Video and a DVD panelist at NARM. PolyGram Home Video is targeting that channel with an initial slate of titles heavily weighted with music video.

A highly anticipated music video title, featuring Eric Clapton, is due from Warner, while Columbia TriStar will feature a Tony Bennett "Unplugged" disc. "The strong reaction to the music titles has really surprised us," Sony's O'Shea said. "It's clearly going to play a role in the rollout."

But while music video titles are ready to roll, the release of audio DVD titles is at least two years off, pending agreement on a new audio standard, according to Hilary Rosen, president of the Recording Industry Assn. of America. DVD music video titles will use the AC3 audio standard prescribed for DVD video.

Rosen said the issues still to be hammered out on the audio side include copyright protection, an audio standard, and compatibility. Rosen said that one idea being floated is a dual-layer disc, with one layer conforming to the Red Book standard for CD audio and the other to a new DVD audio standard. "We want to make sure that not only can you play your standard CD in a new DVD player, but that you can play new DVD audiodiscs in existing CD players," she said.

Added Rosen, "The issues for audio are fundamentally different than those for video. The recording industry's key interest is not to shake consumer confidence in the CD format and not to slow down consumer purchases."

Like audio, also coming later is software support from some major studios. Universal Studios Home Video and Disney Home Video have yet to commit to releasing titles in the format, citing the need for resolution of a number of issues: encryption, patents, regional flagging, and legislation.

"We are making progress in each of the four areas," said Louis Feola, president of Universal Studios Home Video, "but I can't put a time line on it." Disney declines comment on any DVD release plans.

"This is emphatically the future, and we need all these companies to get the ball rolling properly," said Sondheim.

Warren Lieberfarb, president of Warner Home Video, used the NARM panel as a call to action, urging all parties to support DVD. If other studios do not eventually join the DVD party, Warner is prepared to rethink its position, he added. "We will re-evaulate our position periodically. We will stay with this as long as it is economically viable for us."

INDIE ACTION

With major studios and hardware manufacturers choosing to sit out NARM, a handful of smaller suppliers took the opportunity to tout their wares.

Special-interest video distributor Similar Entertainment, based in Minneapolis, presented its range of DVD titles at NARM. The Coral Springs, Fla.-based AEC One Stop Group, a division of Alliance Entertainment Group, touted its DVD plans on the trade show floor. Rhino Home Video also is moving forward with plans.

According to Ed Goetz, president of Similar, the company will be distributing titles to Musicland, Best Buy, Circuit City, and Nobody Beats the Wiz. Eleven titles will be shipped April 8, with an additional 8-12 titles to follow in 30-day increments. List prices will range from $14.95 to $19.95.

Live Home Entertainment will release 12 DVD titles, beginning in May, at $24.99. Three titles will debut each month through August.

The company's May releasss are "The Arrival," "Cutthroat Island," and "Stargate." "Reservoir Dogs," "The Substitute," and "Total Recall" are set for June; "The Doors," "Madonna: Truth Or Dare," and "Red Heat" follow in July. "Dirty Dancing," "Terminator 2," and "Basic Instinct" are due in August.

Playboy Home Video will also make its DVD debut in May, according to a company spokesman.

VIRGIN TO LET KIWI ACT MUTTON BIRDS FLY IN U.K.

(Continued from page 1)

Zealand album, was an instant top five entry on the album chart there last December and is their first set to get a wider international release. Virgin will unleash "Envy Of Angels" here May 5.

Mutton Birds vocalist and chief writer Don McGlashan acknowledges that for all the band's local success, he knew that its ambitions would require it, at least temporarily, to leave the nest. "No matter how popular you are, you can never be a stadium band in New Zealand," he says. "The biggest venue we would play would be about a thousand people, and that's only in Auckland."

The band first traveled to the U.K. for extended (and well-received) live work in 1995, at which point it experienced that common phenomenon of the non-native group: the ex-pat audience. "In the early days of coming here, we'd get a lot of homesick Kiwis in the audience. Two nights later you'd be in Manchester playing to a few very keen fans who really like the songs but don't know them yet. Consistency's been hard, but a great deal of that's changing as radio play picks up and people start to know us."

"Envy Of Angels" was recorded last year at Rockfield Studios in Monmouthshire, Wales, with producer Hugh Jones, a recent Brit Awards nominee for his work with Dodgy and the Bluetones. "We met a lot of producers," says McGlashan, "and he was the ons we hit it off with—he was a really civilized, warm fellow. He responded to the demos that we'd done and put aside other things to do for us, and that helped the record company's confidence to build about us as well."

When the Mutton Birds took off in New Zealand in the early '90s, McGlashan (whose songs are published by Warner Chappell/Mana Music) was already a veteran of the arts. He was previously the leader of another top 10 band, Blam Blam Blam, before touring internationally with the ensembls musical play "The Front Lawn" and progressing into film work by penning the score for Jane Campion's "An Angel At My Table." The cinematic connection continues, as the Mutton Birds have a version of Blue Oyster Cult's "Don't Fear The Reaper" featured in Peter Jackson's hit film "The Frighteners," starring Michael J. Fox.

The success of that movie in the U.S. will help set up the planned release later in the year of "Envy Of Angels" in North America, where the Mutton Birds are signed to EMI. McGlashan notes that the band is booked for a midyear tour of Canada that will take in some upstate New York shows.

After positive press for the 1995 U.K. release "Nature," a compilation of their two local hit albums "The Mutton Birds" and "Salty," interest in the band has been further stoked here by "Come Around." Written not by McGlashan but by bassist Alan Gregg and released as the first British single from "Envy Of Angels," the track has received more than 500 plays on commercial radio in recent weeks.

"It was really encouraging," says Virgin director of promotions (U.K.) Tony Barker. "We had play on Virgin Radio, the Capital group got on board early on, Piccadilly [Key 103 Manchester] supported it, and they all stuck with it."

Virgin Radio presenter Graham Dene is among those radio supporters of "Come Around." "There's a slight Celtic feel to the lead vocal," he says, "and a very strong melodic base to the record which is very much up Virgin's alley." Barker adds that he and his team will go to radio shortly with "She's Been Talking," the initial New Zealand hit from the album, which has a U.K. street date of April 21. "Having access to them is fantastic," he says. "We've done the groundwork with them airplaywise, and our next step is to build a TV presence as well."

V2 INKS DISTRIBUTION PACT WITH BMG

(Continued from page 6)

says Beck.

Although logistics are still being worked out, Beck says, he expects V2 to have staffers in BMG branch offices, and for the companies to work hand in hand on projects. "We're going to lead our own marketing efforts," he says, "but a great deal of the relationship is communication—having BMG understand our approach to the market and supplementing us and helping us in all we have to do."

V2, which is still staffing up, has not picked a head of sales yet. "We wanted to make a distribution deal first and build that into the sales decision," Beck says, adding that the label expects to name a sales chief in the next 30 days.

In addition to pumping releases through BMG, V2 will likely use indie distribution for a small number of non-mainstream projects. Distributors will be picked for those albums on a case-by-case basis.

V2 talked with a number of distribution companies before narrowing the field to BMG and PolyGram Group Distribution (PGD), which had distributed Gee Street since 1991.

According to Gee Street president Jon Baker, the two majors were neck and neck.

"To me, the PGD system was a brilliant system," Baker says, "and I have to say it took me some time to get used to perhaps seeing what the competition was offering, because I've been so happy with PGD over the years."

However, he adds, the BMG deal reflects a whole new start for his 10-year-old label because he is more than doubling his 10-person staff by adding in-house people to handle such functions as sales, promotion, and marketing.

"Had I had a full staff that was used to the PGD system, we might have had some teething problems, but since so many people are coming to the label fresh, it's like we have a blank sheet of paper. Everything's new, our partners are new, our distribution is new, there's a new energy and enthusiasm."

In a statement, BMG Distribution president Pete Jones said, "Along with Paul Alofs and BMG Canada, it will be our distinct pleasure to help achieve great success for the supremely gifted artists who have been and will be attracted to . . . V2's vast potential."

In another V2 development, the U.K. company has announced the formation of Victory V, a singles-only label (see story, page 63).

RETAILERS SEE SIGNS OF HOPE

(Continued from preceding page)

point to pricing as a central issue in the effort to attract more teenagers to record stores. Tower Records president Russ Solomon says, "Prices are too high for teens to buy. When on sale, most hot records are $12 or $13, and at full price they're $16, $17, $18. Teens don't have that kind of money on a regular basis. Consequently, that market is weak."

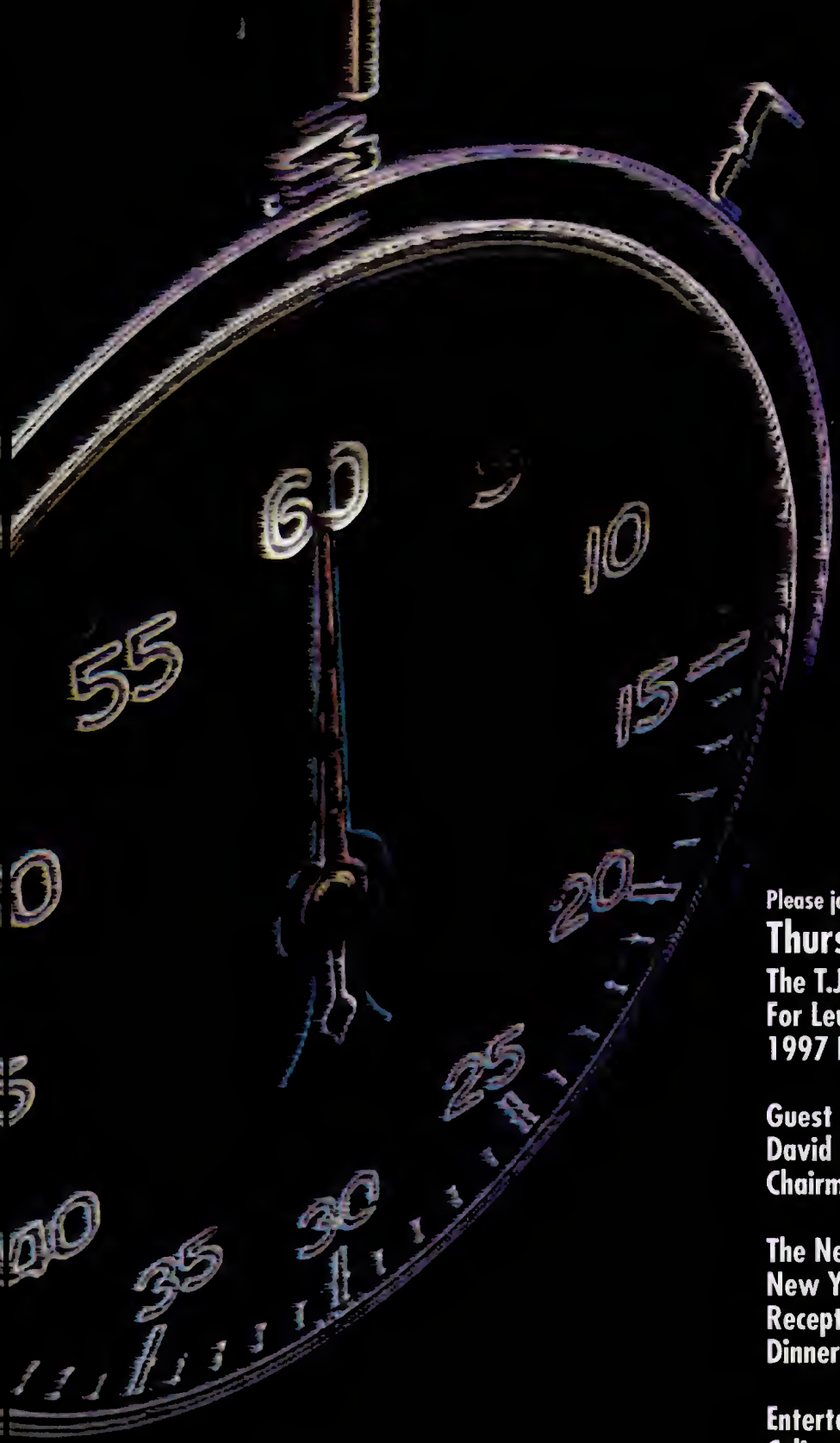
Trans World's Litwak says labels should reduce cassette prices to encourage young people to buy music. "As [the labels] wrestle with it and resolve a better pricing issue on cassettes, there will be more music in the hands of teens," he says. "Cassettes are a strong format for teens, and we need to bring them out at a price point that can make it palatable for them."

Solomon and others say lower album pricing and more singles in the marketplace would attract teens to record stores. "Kids—especially the young ones—need to be able to find music in stores they can afford. A $12 CD [album] and a $2.99 single would fix a lot of what's wrong now," says Glenn Cobarr, owner of the two-store Finest CD's and Tapes in northern Colorado.

"Any time you're on an allowance or making $4-$5 an hour, pricing's going to be an issue," says Fletcher at Spec's. "We try to be sensitive to that. That's one of the things about our Payback club—trying to create value-added incentives for teenagers."

Harmony House's DeLeon notes that teens may be more elusive than other age groups, but that once they're in the store, they're more attentive than most. "We have listening booths, and they pay more attention to the listening booths than a lot of age groups," says DeLeon. "They have the time. They're not in any hurry to leave, so they'll go through almost everything in our booths."

Assistance in preparing this story was provided by Susan Nunziata and Marilyn Gillen in Orlando, Fla., and Craig Rosen in Los Angeles.



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Chairman, Epic Records Group

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New York City
Reception 6:30 PM
Dinner 8:00 PM

Entertainment by
Celine Dion

Emcee
Gloria Estefan

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Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 313 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	23	★★ NO. 1 ★★ DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE) 14 wks at No. 1
2	2	16	LOVEFOOL THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)
3	3	23	UN-BREAH MY HEART TONI BRAXTON (LAFACE/ARISTA)
4	4	17	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)
5	5	24	DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG)
8	6	12	WANNABE SPICE GIRLS (VIRGIN)
7	7	12	EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M)
8	9	12	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)
8	8	16	A LONG DECEMBER COUNTING CROWS (DGC/GEFFEN)
10	12	6	ALL BY MYSELF CELINE DION (550 MUSIC)
11	13	15	BARELY BREATHING OUNCAN SHEJK (ATLANTIC)
12	11	16	DON AAH... JUST A LITTLE BIT GINA G (ETERNAL/WARNER BROS.)
13	14	23	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
14	15	13	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)
15	18	6	I WANT YOU SAVAGE GARDEN (COLUMBIA)
16	25	6	WHERE HAVE ALL THE COWBOYS GONE? PAULA COLE (IMAGO/WARNER BROS.)
17	17	21	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
18	19	8	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
19	10	13	DON'T CRY FOR ME ARGENTINA MADONNA (WARNER BROS.)
20	16	29	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
21	20	39	I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)
22	21	29	I GO BLIND HOOTIE & THE BLOWFISH (REPRISE)
23	34	3	STARING AT THE SUN U2 (ISLAND)
24	22	33	HEAD OVER FEET ALANIS MORISSETTE (MAVERICK/REPRISE)
25	27	13	ONE IN A MILLION AALIYAH (BLACKGROUND/ATLANTIC)
26	40	6	SECNET GARDEN BRUCE SPRINGSTEEN (COLUMBIA)
27	23	30	IF IT MAKES YOU HAPPY SHERYL CROW (A&M)
28	36	6	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
29	24	37	WHERE DO YOU GO NO MERCY (ARISTA)
30	29	7	CAN'T NDBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
31	28	14	I LIKE IT THE BLACKOUT ALLSTARS (COLUMBIA)
32	26	25	WHEN YOU LOVE A WOMAN JOURNEY (COLUMBIA)
33	31	29	MOUTH MERRIL BAINBRIDGE (UNIVERSAL)
34	51	2	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
35	32	41	CHANGE THE WORLD ERIC CLAPTON (REPRISE)
36	37	8	IN MY BED DRU HILL (ISLAND)
37	39	12	CRASH INTO ME DAVE MATTHEWS BAND (RCA)
38	42	6	DA' DIP FREAK NASTY (HARD HOOD/POWER/TRIAD)
39	38	17	LET'S GET DOWN TONY TONI TONE (MERCURY)
40	46	4	YOUR WOMAN WHITE TOWN (BRILLIANT/CHRYSALIS/EMI)
41	56	3	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
42	41	6	PLEASE DON'T GO NO MERCY (ARISTA)
43	48	4	STEP BY STEP WHITNEY HOUSTON (ARISTA)
44	50	4	THE FRESHMEN THE VERVE PIPE (RCA)
45	52	2	CAN WE SWV (JIVE)
46	43	9	LAKINI'S JUICE LIVE (RADIOACTIVE/MCA)
47	45	11	JUST ANOTHER DAY JOHN MELLENLAMP (MERCURY)
48	44	10	GREEDY FLY BUSH (TRAUMA/INTERSCOPE)
49	60	3	HARO TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
50	55	11	HAKED EYE LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)
51	49	9	SANTERIA SUBLIME (GASOLINE ALLEY/MCA)
52	—	1	ONE MDRE TIME REAL MCCOY (ARISTA)
53	47	20	ALL MIXED UP 311 (CAPRICORN/MERCURY)
54	53	15	DESPERATELY WANTING BETTER THAN EZRA (SWELL/ELEKTRA/EEG)
55	67	2	SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)
56	35	26	I'M STILL IN LOVE WITH YOU NEW EDITION (MCA)
57	64	2	IT'S ALRIGHT, IT'S DH LEAH ANDREONE (RCA)
58	65	6	ON & ON ERYKAH BADU (KEDAR/UNIVERSAL)
59	57	9	ABUSE ME SILVERCHAIR (EPIC)
60	59	7	SAY... IF YOU FEEL ALRIGHT CRYSTAL WATERS (MERCURY)
61	61	4	HEAD OVER HEELS ALLURE FEAT. NAS (TRACK MASTERS/CRAVE)
62	54	11	WHEN YOU'RE GONE THE CRANBERRIES (ISLAND)
63	63	5	PRECIDUS DECLARATION COLLECTIVE SOUL (ATLANTIC)
64	58	18	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS (COLUMBIA)
65	68	5	VOLCANO GIRLS VERUCA SALT (MINTY FRESH/OUTPOST/GEFFEN)
66	69	2	GET IT TOGETHER 702 (BIV 10/MOTOWN)
67	66	18	IF WE FALL IN LOVE TONIGHT ROD STEWART (WARNER BROS.)
68	70	3	DON'T STOP MOVIN' LIVIN' JOY (UNDISCOVERED/MCA)
69	75	12	POSSESSION SARAH MCLACHLAN (ARISTA)
70	—	1	GONE AWAY THE OFFSPRING (COLUMBIA)
71	71	4	FEMALE OF THE SPECIES SPACE (GUT REACTION/UNIVERSAL)
72	—	2	TALK TD ME WILD ORCHID (RCA)
73	—	1	EYE THE SMASHING PUMPKINS (VIRGIN)
74	62	15	I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)
75	—	1	TOO LATE, TOO SOON JON SELADA (SBK/EMI)

◯ Records with the greatest airplay gains © 1997 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	2	TWISTED KEITH SWEAT (ELEKTRA/EEG)
2	—	1	THIS IS YOUR NIGHT AMBER (TOMMY BOY)
3	—	1	YDU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)
4	2	2	PONY GINUWINE (550 MUSIC)
5	5	12	DO YOU MISS ME JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER/TOMMY BOY)
6	3	2	IT'S ALL COMING BACH TO ME NOW CELINE DION (550 MUSIC)
7	4	3	COUNTING BLUE CARS DISHWALLA (A&M)
8	6	30	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)
8	8	5	YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE)
18	7	12	GIVE ME DNE REASON TRACY CHAPMAN (ELEKTRA/EEG)
11	14	20	NOBDDY HNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
12	10	13	WHD WILL SAVE YOUR SOUL JEWEL (ATLANTIC)
13	12	20	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)
14	11	22	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)
15	9	22	BECAUSE YDU LOVEO ME CELINE DION (550 MUSIC)
18	15	6	SPIDERWEBS NO DOUBT (TRAUMA/INTERSCOPE)
17	16	56	RUN-AROUND BLUES TRAVELER (A&M)
18	13	8	TONIGHT IS THE NIGHT LE CLICK (LOGIC/RCA)
18	18	5	WHAT I GOT SUBLIME (GASOLIHE ALLEY/MCA)
20	19	40	NAME GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
21	20	6	KEY WEST INTERMEZZO (I SAW YOU FIRST) JOHN MELLENCAMP (MERCURY)
22	23	12	C'MDN N' RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)
23	—	33	BE MY LOVER LA BOUCHE (RCA)
24	25	13	FOLLOW YOU DOWN GIN BLOSSOMS (A&M)
25	24	30	WONDEH NATALIE MERCHANT (ELEKTRA/EEG)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

88 ATLIENS (Chrysalis, ASCAP/Gnat Booty, ASCAP) WBM
18 BARELY 8REATHIRG (Duncan Sheik, BMI/Happ Dog, BMI/Careers-BMG, BMI) HL
90 BARREL OF A GUN (EMI, BMI/EMI Blackwood, BMI) HL
20 BIG DADDY (Dofat, BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Riefman, ASCAP) HL/WBM
78 CALL ME (Warner Chappell, PRS/Edition/Get Into Magic/Edition Beam/Private Area) WBM
1 CAN'T NOBODY HOLD ME DOWN (Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/July Six, ASCAP/NASHMACK, ASCAP/M. Betha, ASCAP/Bucho, ASCAP/No Ears, ASCAP) HL
37 CHANGE THE WORLD (FROM PHENOMENON) (WB, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/Polygram Int'l, ASCAP/Careers-BMG, BMI/MCA) HL/WBM
28 COLO ROCK A PARTY (Brooklyn Based, ASCAP/BMG, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Tommy Jymi, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
100 COLOUR OF LOVE (Shark Media, BMI/Warner Chappell, BMI) WBM
85 COME SEE ME (Tyme 4 Flytes, BMI/Butter Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP/LB Sam, ASCAP) HL
32 CUPID (Am, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C.Sills, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL
16 DA' OIP (Eric Timmons)
63 DESPERATELY WANTING (Tentative, BMI/Warner-Tamerlane, BMI) WBM
52 DISCOTHEOUE (Polygram Int'l, ASCAP) HL
59 DO O'S GET TO GO TO HEAVER? (Syblesons, BMI/Steady Mobbin', BMI/EMI Blackwood, BMI) HL
13 DON'T CRY FOR ME ARGENTINA (FROM EVITA) (MCA, ASCAP) HL
6 DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noize, BMI/Hitco, BMI/Saiandra, ASCAP/Rondor, ASCAP/One Ol' Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Almo, ASCAP) WBM
67 DON'T STOP MOVIN' (MCA, ASCAP) HL
6 EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BMI/Ecaf, BMI) HL
43 FALLING IN LOVE (IS HARO OR THE KNEES) (Swag, ASCAP/Aerostation, BMI) HL
83 FIREB UP! (MURK, ASCAP)
30 FIRESTARTER (EMI Virgin, ASCAP/Unforgettable Songs, BMI/Perfect Songs, BMI/Zomba, BMI/MCA, BMI) HL/WBM
81 FLY LIKE AN EAGLE (FROM SPACE JAM) (Sailor, ASCAP) HL
9 FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM
58 THE FRESHMEN (Sid Flips, ASCAP/EMI April, ASCAP) HL
68 GANGSTAS MAKE THE WORLD GO ROUNO (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruff, ASCAP/Base Pipe, ASCAP/Warner-Tamerlane, BMI) WBM
10 GET IT TOGETHER (Check Man, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP) WBM
82 GET UP (LB Fam, ASCAP/Clark's True Funk, BMI/Mr Sex, ASCAP/Scarab, BMI/Ensign, BMI) HL
22 GHETTO LOVE (Zomba, ASCAP/BDP, ASCAP/Jobete, ASCAP/Bring The Noize, BMI/So So Def American, BMI)
12 HARB TO SAY I'M SBRRY (Double Virgo, ASCAP/Foster Frees, BMI/Ecaf, BMI) HL
90 HAYAHA (Kenny G, BMI/Sony/ATV Tunes LLC, ASCAP/Wallyworld, ASCAP) HL
35 HEAD OVER HEELS (Sony/ATV Songs, BMI/Rye, BMI/Ill Will, ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/12 & Under, BMI/Jumping Bean, BMI)
74 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shabloo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL
62 HIP-HOPERA (Killa Dogg, BMI/Ob Verse Creations, BMI/Sony/Tete San Ko, ASCAP)
78 I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (Bumn Avenue, BMI/Big P, BMI/Beats By The Pound, BMI)
7 I BELIEVE I CAN FLY (FRBM SPACE JAM) (Zomba, BMI/R Kelly, BMI) WBM
26 I BELIEVE IN YOU ANB ME (FRBM THE PREACHER'S WIFE) (Charles Koppelman, BMI/Martin Bandier, BMI/Johnathan Three, BMI/Linzer, BMI) HL/WBM
61 I BELONG TO YBU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)
64 I FINALLY FOUNB SOMEONE (FROM THE MIRROR HAS TWO FACES) (TSP, ASCAP/Sony/ATV Tunes LLC, ASCAP/Emanuel, ASCAP/Zomba, ASCAP/Badams, ASCAP) HL/WBM
45 IF IT MANES YOU HAPPY (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI) WBM
84 IF TBMBRROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)
75 IF WE FALL IN LOVE TORIGHT (EMI, ASCAP/Flyte Tyme, ASCAP) HL
31 I LIKE IT (Longitude, BMI) WBM
18 I'LL BE (Slam U Well, ASCAP/Jelly's Jams L.L.C., BMI/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Lil Lu Lu, BMI/A La Mode, ASCAP/Rene Moore, ASCAP/EMI Virgin, ASCAP)
42 I LOVE YOU ALWAYS FOREVER (Donna Lewis, ASCAP/WB, ASCAP) WBM
44 I'M NBT FEELING YOU (Funkmaster Flex, ASCAP/Relana, ASCAP/Silly, BMI/Sequins At Noon, ASCAP/Borzoi, ASCAP)
85 I'M NOT GIVING YOU UP (Foreign Imported, BMI) WBM
49 I'M STILL IN LOVE WITH YOU (EMI, ASCAP/Flyte Tyme, ASCAP) HL
5 IN MY BEB (Brown Lace, BMI/Zomba, BMI/Stacegoo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
34 I SHOT THE SHERIFF (Zomba, ASCAP/House Of Fun, BMI/337 LLC, ASCAP/Cayman, ASCAP/PolyGram, ASCAP)
68 IT'S ALL ABOUT U (Al's Street, ASCAP/Almo, ASCAP/Saliandra, ASCAP/Reezmo, ASCAP) WBM
57 IT'S ALRIGHT, IT'S BK (Ahalella, BMI/Warner-Tamerlane, BMI/Xanjamino, BMI) WBM
94 IT'S IN YOUR EYES (Phil Collins, PRS/Hit & Run, PRS/Warner-Tamerlane, BMI) WBM
72 IT'S YOUR BODY (Trusty Boots, ASCAP)
14 I WANT YOU (EMI Blackwood, BMI/EMI, BMI/Roughcut, BMI) HL
46 JUST ANBTHER DAY (Windswept Pacific, ASCAP/Full Keel, ASCAP) WBM
99 JUST BETWEEN YOU AND ME (Up In The Mix, BMI/ForeFront, BMI/Fun Attic, ASCAP/EMI Christian, ASCAP)
98 KING NGTHING (Creeping Death, ASCAP)
25 LET IT GO (FRBM SET IT BFF) (Human Rhythm, BMI/Daaa!!!, ASCAP/Fat Hat, ASCAP)
33 LET ME CLEAR MY THROAT (Kool, ASCAP/CLR, ASCAP/WB, ASCAP) WBM
53 LUCHINI AKA (THIS IS IT) (Protoons, ASCAP/Sheba Doll, ASCAP/Satin Struthers, ASCAP/Sony/ATV Tunes LLC, ASCAP/Biggie, BMI) HL
48 MBUTH (MCA, ASCAP) HL
38 NAKED EYE (EMI April, ASCAP/Grand Royal, ASCAP/Luscious Jackson, ASCAP) HL
11 NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsvilla, BMI/EMI Blackwood, BMI) HL/WBM
29 NO BIGGITY (Donril, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sounds, ASCAP/Queenpen, ASCAP/SIDI, BMI/Sony/ATV Tunes LLC, ASCAP/WB, ASCAP) WBM
65 ROTHIN' BUT THE CAVI HIT (FROM RHYME & REASON) (Real N Ruff, ASCAP/Suge, ASCAP/Emoni's, ASCAP/High Priest, BMI/Ensign, BMI/Famous, ASCAP) HL
60 HO TIME (Undeas, BMI/Warner-Tamerlane, BMI/EMI April, BMI/Dynatone, BMI/Unichappell, BMI/Justin Combs, ASCAP/Amani, ASCAP) HL/WBM
27 OR & ON (Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG, ASCAP/McNooter, ASCAP/MCA/Music Corporation Of America, BMI/McNooter, BMI) HL
17 OOH AAH... JUST A LITTLE BIT (Peermusic, BMI/FX, BMI) WBM
21 PLEASE DON'T GO (Far M.V., ASCAP/BMG, ASCAP) HL
38 REBUEST LINE (9 th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DoWhatIGottaDo, ASCAP/Nick-O-Val, ASCAP)
24 RETURN OF THE MACK (GEMA)
41 SAY... IF YOU FEEL ALRIGHT (EMI April, ASCAP/Flyte Tyme, ASCAP/Crystal Waters, ASCAP/Famous, ASCAP/Steel Chest, ASCAP/EMI Blackwood, BMI/Irving, BMI) HL/WBM
50 SECRET GARDEN (Bruce Springsteen, ASCAP)
71 SILENT ALL THESE YEARS (Sword And Stone, ASCAP)
69 SPACE JAM (FROM SPACE JAM) (QuadraSound, BMI/Warner Chappell, BMI) WBM
19 STEP BY STEP (FRBM THE PREACHER'S WIFE) (Lennoxa, ASCAP/BMG, ASCAP)
77 TAKE YOUR TIME (Mo Thug, ASCAP/80884'5, ASCAP/EMI April, ASCAP) HL
56 TALK TB ME (Armato, ASCAP/Sony/ATV Tunes LLC, ASCAP/Wild Orchid, ASCAP/House Of Ellis, ASCAP/MCA, ASCAP/To Kill You, ASCAP) HL
67 TEARS (Sony/ATV LLC, BMI/Ecaf, BMI) HL
55 THE THEME (IT'S PARTY TIME) (T. Lee, BMI/Guccizm, ASCAP/Mystery System, BMI/Outer National, ASCAP/GW Jr., ASCAP)
51 THINGS'LL NEVER CHANGE/RAPPER'S BALL (WB, ASCAP/Zappa, ASCAP/Zomba, BMI/E-Forty, BMI/Srand, BMI/Badass, ASCAP/LBN, ASCAP/Cyphercliff, ASCAP) WBM
73 THIHTY-THREE (Chrysalis, BMI/Cinderful, BMI) WBM
66 TOO LATE, TOO SOON (Flyte Tyme, ASCAP/Foreign Imported, BMI/EMI, BMI)
4 UN-BBEAK MY HEART (Realsongs, ASCAP) WBM
97 UNDER THE WATER (MCA, BMI)
2 WANNABE (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
82 WATCH ME BO MY THING (FROM ALL THAT) (Zomba, BMI/Hookman, BMI/Fe-Mac, ASCAP) WBM
93 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM
81 WEEKEND THANG (Erick Sermon, ASCAP/Zomba, BMI/Miracle Baby J'ena, BMI)
54 WHATEVA MAN (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP) WBM
23 WHAT'S ON TONIGHT (Chrysalis, ASCAP/Mo' Swang, ASCAP/Swing Mob, ASCAP/EMI April, ASCAP/Baj, ASCAP/DeSwing Mob, ASCAP) HL/WBM
70 WHAT THEY OO (Careers-BMG, BMI/Grand Negaz, BMI/Godfather, BMI) HL
47 WHEN YOU LOVE A WBMAN (Love Batch, ASCAP/So Much, ASCAP/Fingers Of Joy, ASCAP)
36 WHEN YOU'RE GONE/FREE TO BECIDE (Polygram Int'l, ASCAP) HL
40 WHERE DO YOU GO (Far M.V., ASCAP/BMG, ASCAP) HL
96 WITHOUT LOVE (Donna Lewis, ASCAP/Warner Chappell, ASCAP) WBM
89 WITHOUT YOUR LOVE (Upstairs, ASCAP/Led Sled, ASCAP/Angelina, ASCAP)
76 YOU MUST LOVE ME (FROM EVITA) (MCA, ASCAP) HL
3 YOU WERE MEANT FOR ME (Wiggly Tooth, ASCAP/Polio Boy, BMI/Third Story, BMI) WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	9	★★ NO. 1 ★★ CAN'T NOBODY HOLO ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
2	2	9	WANNABE SPICE GIRLS (VIRGIN)
3	3	11	IN MY BED DRU HILL (ISLAND)
4	7	6	GET IT TOGETHER 702 (BIV 10/MOTOWN)
5	6	8	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)
6	9	16	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)
7	4	15	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
8	8	2	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
8	5	22	UN-BREAH MY HEART TONI BRAXTON (LAFACE/ARISTA)
10	—	1	GHETTO LOVE DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA)
11	—	1	I'LL BE FOXY BROWN FEAT. JAY Z (VIOLATOR/DEF JAM/MERCURY)
12	10	5	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
13	13	3	BIG DADDY HEAVY D (UPTOWN/UNIVERSAL)
14	14	6	WHAT'S ON TONIGHT MONTELL JORDAN (DEF JAM/MERCURY)
15	17	3	LET IT GO RAY J (EASTWEST/EEG)
16	21	2	STEP BY STEP WHITNEY HOUSTON (ARISTA)
17	16	10	DA' DIP FREAKY NASTY (HARD HOOD/POWER/TRIAD)
18	12	17	COLD ROCK A PARTY MC LYTE (EASTWEST/EEG)
18	11	13	I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)
20	22	9	FIRESTARTER PRODIGY (XL MUTE/MAVERICK/WARNER BROS.)
21	23	6	PLEASE DON'T GO NO MERCY (ARISTA)
22	18	9	ON & ON ERYKAH BADU (KEDAR/UNIVERSAL)
23	27	4	CUPID 112 (BAD BOY/ARISTA)
24	15	25	NOBODY KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
25	26	4	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
26	—	1	I SHOT THE SHERIFF WARREN G (G FUNK/DEF JAM/MERCURY)
27	24	8	LET ME CLEAR MY THROAT DJ KOOL (CLR/AMERICAN/WARNER BROS.)
28	20	4	DON'T CRY FOR ME ARGENTINA MADONNA (WARNER BROS.)
28	19	20	DON'T LET GO (LOVE) EN VOGUE (EASTWEST/EEG)
30	43	2	REQUEST LINE ZHANE (ILLTOWN/MOTOWN)
31	35	2	I'M NOT FEELING YOU YVETTE MICHELE (LOUD/RCA)
32	38	4	FALLING IN LOVE (IS HARD ON THE KNEES) AEROSMITH (COLUMBIA)
33	28	8	THINGS'LL NEVER CHANGE/RAPPER'S BALL E-40 FEAT. BO-ROCK (SICK WID' IT/JIVE)
34	33	12	LUCHINI AKA (THIS IS IT) CAMP LO (PROFILE)
35	42	3	I WANT YOU SAVAGE GAROEN (COLUMBIA)
36	32	2	HEAD OVER HEELS ALLURE FEAT. NAS (TRACK MASTERS/CRAVE)
37	54	3	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (RCA)
38	25	5	DISCOTHEQUE U2 (ISLAND)
39	31	6	WHATEVA MAN REDMAN (DEF JAM/MERCURY)
40	45	5	THE THEME (IT'S PARTY TIME) TRACEY LEE (BYSTORM/UNIVERSAL)
41	39	4	DO G'S GET TO GO TO HEAVEN? RICHIE RICH (HALAND HILLS 4 LIFE/DEF JAM/MERCURY)
42	37	21	KNOCKS ME OFF MY FEET DONELL JONES (LAFACE/ARISTA)
43	30	7	WATCH ME DO MY THING IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER (LOUD/RCA)
44	34	20	NO TIME LIL' KIM FEAT. PUFF DADDY (UNDEAS/BIG BEAT/ATLANTIC)
45	36	13	OOH AAH... JUST A LITTLE BIT GINA G (ETERNAL/WARNER BROS.)
46	40	17	WHEN YOU'RE GONE/FREE TO DECIDE THE CRANBERRIES (ISLAND)
47	29	12	WHAT THEY DO THE ROOTS (DGC/GEFFEN)
48	41	16	IT'S YOUR BODY JOHNNY GILL FEAT. ROGER TROUTMAN (MOTOWN)
49	46	14	SPACE JAM QUAD CITY DJ'S (WARNER SUNSET/BIG BEAT/ATLANTIC)
50	53	5	SAY... IF YOU FEEL ALRIGHT CRYSTAL WATERS (MERCURY)
51	44	20	I'M STILL IN LOVE WITH YOU NEW EDITION (MCA)
52	49	8	NAKED EYE LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)
53	58	5	HERE'S YOUR SIGN (GET THE PICTURE) BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (WARNER BROS.)
54	47	7	I ALWAYS FEEL LIKE (SOMEBODY'S WATHCING ME) TRU FEAT. ICE CREAM MAN (MASTER P) (NO LIMIT/PRIORITY)
55	52	8	I LIHE IT THE BLACKOUT ALLSTARS (COLUMBIA)
56	48	35	CHANGE THE WDRLD ERIC CLAPTON (REPRISE)
57	72	2	TALK TO ME WILD ORCHID (RCA)
58	55	31	LAST NIGHT AZ YET (LAFACE/ARISTA)
59	56	15	NDTHIN' BUT THE CAVI HIT MACK 10 & THA DOGG POUND (BUZZ TONE/PRIORITY)
60	67	5	TAKE YOUR TIME TRE (MO THUGS/RELATIVITY)
81	50	19	YOU MUST LOVE ME MADONNA (WARNER BROS.)
62	60	10	IT'S ALL ABOUT U SWV (RCA)
63	51	10	TEARS THE ISLEY BROTHERS (T-NECK/ISLAND)
64	57	7	WE OANCEO ANYWAY OEANA CARTER (CAPITOL NASHVILLE)
65	—	1	WEEKENO THANG ALFONZO HUNTER (DEF SQUAD/EMI)
66	65	3	GANGSTAS MAKE THE WORLD GO ROUND WESTSIDE CONNECTION (LENCH MOB/PRIORITY)
67	73	2	JUST ANOTHER DAY JOHN MELLENCAMP (MERCURY)
68	61	81	MACARENA (BAYSIDE BOYS MIX) LOS DEL RIO (RCA)
69	62	28	STEELO 702 (BIV 10/MOTOWN)
70	—	1	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)
71	63	22	THIS IS FOR THE LOVER IN YOU BABYFACE (EPIC)
72	59	23	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
73	66	14	FLY LIHE AN EAGLE SEAL (ZTT/WARNER SUNSET/ATLANTIC)
74	71	38	BLUE LEANN RIMES (CURB)
75	—	16	ATLEINS OUTKAST (LAFACE/ARISTA)

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Billboard HOT 100 SINGLES

MARCH 22, 1997

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	2	9	**CAN'T NOBODY HOLD ME DOWN** ▲ 1 week at No. 1 ◆ PUFF DADDY (FEAT. MASE) J.BRAXTON,M.MISON,C.JONES,ETTE,L.PEARCE,S.PARK,J.BRAXTON,M.MISON,M.MISHAEL,K.WESTFIELD,M.WATSON,F.ROBINSON (C) (D) (T) (V) (X) BAD BOY 78043/ARISTA	1
2	1	1	9	**WANNABE** S.STANNARD,M.ROWE (SPICE GIRLS,STANNARD,ROWE) ◆ SPICE GIRLS (C) (D) (T) (V) VIRGIN 38579		1
3	4	4	17	**YOU WERE MEANT FOR ME** ● B.KEITH,P.COLLINS (J.KILCHER,S.FOLTZ) ◆ JEWEL (C) (D) ATLANTIC 87021		3
4	3	3	22	**UN-BREAK MY HEART** ▲ D.FOSTER (D.WARREN) ◆ TONI BRAXTON (C) (D) (M) (T) (V) (X) LAFACE 24200/ARISTA		1
5	5	6	11	**IN MY BED** ● D.SIMMONS (R.BROWN,R.B.STACY,D.SIMMONS) ◆ DRU HILL (C) (D) ISLAND 854854		5
6	7	8	8	**EVERY TIME I CLOSE MY EYES** ● BABYFACE (BABYFACE) ◆ BABYFACE (C) (D) (X) EPIC 78485		6
7	6	5	15	**I BELIEVE I CAN FLY (FROM "SPACE JAM")** ▲ R.KELLY (R.KELEY) ◆ R. KELLY (C) (D) (T) (V) (X) WARNER SUNSET-ATLANTIC 42422/IVE		2
8	8	7	20	**DON'T LET GO (LOVE) (FROM "SET IT OFF")** ▲ ORGANIZED NOIZE (ORGANIZED NOIZE,A.MARTIN,I.MATIAS,M.ETHERIDGE) ◆ EN VOGUE (C) (D) (M) (T) (V) (X) EASTWEST 64231/EEG		2
9	9	—	2	**FOR YOU I WILL (FROM "SPACE JAM")** O.FOSTER (D.WARREN) ◆ MONICA (C) (D) ROWDY/WARNER SUNSET B7003/ATLANTIC		9
10	12	12	6	**GET IT TOGETHER** D.JONES (D.JONES) ◆ 702 (C) (D) BIV 10 860612/MOTOWN		10
11	11	10	25	**NOBODY** ▲ K.SWEAT (K.SWEAT,F.SCOTT) ◆ KEITH SWEAT FEATURING ATHENA CAGE (C) (D) (T) (V) (X) ELEKTRA 64245/EEG		3
12	14	16	5	**HARD TO SAY I'M SORRY** BABYFACE,D.FOSTER (P.CETERA,D.FOSTER) ◆ AZ YET FEATURING PETER CETERA (C) (D) (T) (V) (X) LAFACE 24223/ARISTA		12
13	10	9	5	**DON'T CRY FOR ME ARGENTINA (FROM "EVITA")** MADONNA,P.FIGRES,N.GARLIN,A.WRIGHT,A.PARKER,A.L.WEBBER,D.LADDICK,T.RICE,A.L.WEBBER,A.PIAZZOLLA ◆ MADONNA (T) (X) WARNER BROS. 43809*		8
14	16	23	4	**I WANT YOU** C.FISHER (D.HAYES,D.JONES) SAVAGE GARDEN (C) (D) COLUMBIA 78503		14
15	22	—	2	**STEP BY STEP (FROM "THE PREACHER'S WIFE")** S.LIPSON (A.LENNOX) ◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 13312		15
16	77	99	6	**I'LL BE** POKE & TONE,IS CARTER,J.C.OLIVIER,S.J.BARNES,A.WINBUSH,R.MOORE (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY ◆ FOXY BROWN FEATURING JAY-Z		16
17	13	14	17	**DOH AAH... JUST A LITTLE BIT** S.ROBWAY (S.TAUBE,S.RODWAY) ◆ GINA G (C) (D) (T) (V) (X) ETERNAL 17455/WARNER BROS.		12
18	18	18	17	**BARELY BREATHING** R.HINE (D.SHLIK) ◆ DUNCAN SHEIK (C) (D) ATLANTIC 87027		18
19	19	19	12	**DA' DIP** FREAK NASTY (FREAK NASTY) FREAK NASTY (C) (T) (X) HARD HOOD/POWER 01127/TRIAD		19
20	20	21	3	**BIG DADDY** T.DOFAT,HEAVY D (T.DOFAT,HLAVY D,H.BROWN) ◆ HEAVY D (C) (D) (T) UPTOWN 56039/UNIVERSAL		20
21	21	24	7	**PLEASE DON'T GO** FMP (F.REUTER,P.BISCHOF,FALLENSTEIN,M.CINTRON,M.APPLEGATE) ◆ NO MERCY (C) (D) (T) (V) (X) ARISTA 13304		21
				★★★ Hot Shot Debut ★★★		
22	NEW▶		1	**GHETTO LOVE** J.DUPRI (DA BRAT,L.PARKER,A.COLEANDRO,EL DEBARGE,C.RIDDENHOUR,H.SHOCKLEE) ◆ DA BRAT FEATURING T-BOZ (C) (D) (T) (X) SO SO DEF 78527/COLUMBIA	22
				★★★ Greatest Gainer/Sales ★★★		
23	25	26	6	**WHAT'S ON TONIGHT** DEVANTE (M.JORDAN,DEVANTE,J.E.JONES) ◆ MONTELL JORDAN (C) (D) (T) DEF JAM 574032/MERCURY		23
				★★★ Greatest Gainer/Airplay ★★★		
24	26	30	4	**RETURN OF THE MACK** M.MORRISON,P.CHILL (M.MORRISON,P.CHILL) ◆ MARK MORRISON (C) (D) (T) (X) ATLANTIC 84868		24
25	34	55	3	**LET IT GO (FROM "SET IT OFF")** K.CROUCH (K.CROUCH,G.MCKINNEY,R.PENNONI) ◆ RAY J (C) (D) EASTWEST 64206/EEG		25
26	15	11	13	**I BELIEVE IN YOU AND ME (FROM "THE PREACHER'S WIFE")** ▲ D.FOSTER (D.WOLFERT,S.LINZER) ◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 13293		4
27	24	15	9	**ON & ON** B.POWER,J.JAMAL (E.BADU,J.JAMAL) ◆ ERYKAH BADU (C) (D) (T) KEDAR 56002/UNIVERSAL		12
28	17	13	17	**COLD ROCK A PARTY** ● R.SMITH,S.COMBS,D.ANGELETTE,STEVE J.,P.LAWRENCE,MC LYTE,R.SMITH,B.EDWARDS,N.ROGERS ◆ MC LYTE (C) (D) (M) (T) (X) EASTWEST 64202/EEG		11
29	23	17	24	**NO DIGGITY** ▲ T.RILEY,W.STEWART,D.RILEY,C.HANNIBAL,L.WALTERS,W.STEWART,DR.DRE,I.HAYES,D.PORTER ◆ BLACKSTREET (FEATURING DR. DRE) (C) (D) (M) (T) (X) INTERSCOPE 97007		1
30	32	32	10	**FIRESTARTER** LIQWELT,J.HOWLETT,K.FLINT,T.HORN,A.DUDLEY,J.BEZALM,P.MORLEY,S.LANGAN,P.SEAL) ◆ PRODIGY (C) (D) (T) (X) XL MUTE/MAVERICK 43981/WARNER BROS		30
31	28	25	16	**I LIKE IT** S.GEORGE (M.RODRIGUEZ,T.PABON) THE BLACKOUT ALLSTARS (C) (D) COLUMBIA 78455		25
32	43	58	4	**CUPID** A.HENNINGS (A.HENNINGS,C.SILLS,D.JONES,M.KEITH,M.SCANDRICK,Q.PARKER) ◆ 112 (C) (D) (V) BAD BOY 79087/ARISTA		32
33	38	38	8	**LET ME CLEAR MY THROAT** DJ KOOL,S.JANIS,F.OERBY (DJ KOOL) ◆ DJ KOOL (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.		33
34	NEW▶		1	**I SHOT THE SHERIFF** WARREN G.(B.MARLEY,L.PARKER,T.CHIN,C.E.SERMON,P.SMITH) ◆ WARREN G (C) (D) (T) G FUNK/DEF JAM 573564/MERCURY		34
35	35	—	2	**HEAD OVER HEELS** M.CAREY,POKE & TONE,M.DAVIS,N.JONES,S.BARNES,J.C.OLIVIER,M.WILLIAMS,S.MOLTKE ◆ ALLURE FEATURING NAS (C) (D) (T) TRACK MASTERS 78522/CRAVE		35
36	31	27	18	**WHEN YOU'RE GONE/FREE TO DECIDE** B.FAIRBAIRN,THE CRANBERRIES (D.O'RIORDAN) ◆ THE CRANBERRIES (C) (D) (V) (X) ISLAND 854802		22
37	30	39	36	**CHANGE THE WORLD (FROM "PHENOMENON")** ● BABYFACE (T.SIMS,G.KENNEDY,W.KIRKPATRICK) ◆ ERIC CLAPTON (C) (D) (V) REPRISE 17621		5
38	42	43	14	**NAKED EYE** D.LANDIS,T.MANGURIAN,J.CUNNIFF (J.CUNNIFF) ◆ LUSCIOUS JACKSON (C) (D) (T) (V) DO GRAND ROYAL 58619/CAPITOL		38
39	51	—	2	**REQUEST LINE** KAY GEE,D.LIGHTY,R.NEUFVILLE,K.GEE,D.LIGHTY,N.ASHFORD,V.SIMPSON) ◆ ZHANE (C) (D) (T) ILLTOWN 860614/MOTOWN		39
40	29	28	38	**WHERE DO YOU GO** ● AME (F.REUTHER,P.BISCHOF-FALLENSTEIN) ◆ NO MERCY (C) (D) (M) (T) (V) (X) ARISTA 13225		5
41	41	41	4	**SAY... IF YOU FEEL ALRIGHT** J.JAM,T.LEWIS,J.HARRIS III,T.LEWIS,C.WATERS,M.WHITE,A.MCKAY,A.WILLIS) ◆ CRYSTAL WATERS (C) (D) (T) (V) MERCURY 578943		41
42	31	36	40	**I LOVE YOU ALWAYS FOREVER** ● D.LEWIS,K.KILLEN (D.LEWIS) ◆ DONNA LEWIS (C) (D) (T) (X) ATLANTIC 87072		2
43	53	53	4	**FALLING IN LOVE (IS HARD ON THE KNEES)** K.SHIRLEY (S.TYLER,J.PERRY,BALLARD) ◆ AEROSMITH (C) (D) (V) COLUMBIA 78499		44
44	40	29	5	**I'M NOT FEELING YOU** FUNKMASTER FLEX (M.BRYANT,J.SYLVESTER,F.HARVEY) ◆ YVETTE MICHELE (C) (D) (T) LOUD 64790/RCA		44
45	37	31	27	**IF IT MAKES YOU HAPPY** S.CROW (S.CROW,J.TROTT) ◆ SHERYL CROW (C) (D) (V) (X) A&M 581874		31
46	48	51	5	**JUST ANOTHER DAY** LITTLE BASTARD (J.MELLENCAMP) ◆ JOHN MELLENCAMP (C) (D) MERCURY 578816		46
47	33	33	23	**WHEN YOU LOVE A WOMAN** ● K.SHIRLEY (S.PERRY,J.CAIN,N.SCHON) ◆ JOURNEY (C) (D) (V) COLUMBIA 78428		31
48	30	31	29	**MOUTH** ● SIEW (M.BAINBRIDGE) ◆ MERRIL BAINBRIDGE (C) (D) (M) (T) (X) UNIVERSAL 56018		4
49	27	22	20	**I'M STILL IN LOVE WITH YOU** ● J.JAM,T.LEWIS,J.HARRIS III,T.LEWIS) ◆ NEW EDITION (C) (D) (M) (T) (X) MCA 55264		7
50	RE-ENTRY		7	**SECRET GAROEN** B.SPRINGSTEEN,J.LANDAU,C.PLOTKIN,(B.SPRINGSTEEN) ◆ BRUCE SPRINGSTEEN (C) (D) (V) (X) COLUMBIA 77847		50
51	45	29	8	**THINGS'LL NEVER CHANGE/RAPPER'S BALL** M.MILLER,J.SMITH,N.GUNN,[illegible],M.MILLER,[illegible],T.SHUBERT,[illegible] ◆ E-40 FEATURING BO-ROCK (C) (D) (V) (X) SICK WID IT 78496/JIVE		29
52	33	20	5	**DISCOTHEQUE** FLOOD (U2,BUNO,THE EDGE,S.PIKE) ◆ U2 (C) (D) (T) (V) (X) ISLAND 854774		10
53	50	50	12	**LUCHINI AKA (THIS IS IT)** SKI C.WRIGHT,S.WILDS,D.WILLIS) ◆ CAMP LO (C) (T) PROFILE 5458		50
54	48	42	8	**WHATEVA MAN** E.SERMON (E.SERMON,R.NOBLE) ◆ REDMAN (C) (D) (T) DEF JAM 574026/MERCURY		42
55	56	59	6	**THE THEME (IT'S PARTY TIME)** D.ANGELETTE,R.LAWRENCE,T.LEE,D.ANGELETTE,R.LAWRENCE,C.HARMON,C.NAPPOLEON,J.LLOYD) ◆ TRACEY LEE (C) (D) (T) BYSTORM 56[illegible]/UNIVERSAL		55
56	62	63	4	**TALK TO ME** J.VASQUEZ,R.FAIR,D.FRANK (A.ARMATO,J.VASQUEZ,T.SHIMKIN,WILD ORCHID) ◆ WILD ORCHID (C) (D) (T) (X) RCA 64777		56
57	61	64	9	**IT'S ALRIGHT, IT'S OK** R.NEIGHER (L.ANDREONE,R.NEIGHER) ◆ LEAH ANDREONE (C) (D) RCA 64662		57
58	63	65	5	**THE FRESHMEN** J.L.PUIG,J.HARRISON (B.VANDER,ARK) ◆ THE VERVE PIPE (X) RCA 64733*		58
59	57	57	4	**DO G'S GET TO GO TO HEAVEN?** M.MOSLEY (R.SERRELL,M.MOSLEY) ◆ RICHIE RICH (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 574030/MERCURY		57
60	55	46	20	**NO TIME** ● S.COMBS,STEVE J.,K.JONES,S.COMBS,S.JORDAN,J.BROWN) ◆ LIL' KIM FEATURING PUFF DADDY (C) (D) (T) UNDEAS/BIG BEAT 98044/ATLANTIC		18
61	79	—	2	**I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)** G.BAILLERGEAU,V.MERRITT (G.BAILLERGEAU) ◆ ROME (C) (D) RCA 64759		61
62	52	37	8	**WATCH ME DO MY THING (FROM "ALL THAT")** C.STOKES,E.QUENTIC STOKES,C.QUENTIKEL) ◆ IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER (C) (D) (T) LOUD 64737/RCA		32
63	60	54	14	**DESPERATELY WANTING** D.GEHMAN (K.GRIFFIN) ◆ BETTER THAN EZRA (C) (D) SWELL/ELEKTRA 64228/EEG		48
64	58	52	18	**I FINALLY FOUND SOMEONE (FROM "THE MIRROR HAS TWO FACES")** ● D.FOSTER,B.STREISAND,M.HAMLISCH,B.J.LANGE,B.ADAMS) ◆ BARBRA STREISAND & BRYAN ADAMS (C) (D) COLUMBIA 78480		8
65	64	61	15	**NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON")** DAT NIGGA DAZ (D.ROLISEN,D.ARNAUD,R.BROWN,P.J.BROOKS) ◆ MACK 10 & THA DOGG POUND (C) (D) (T) BUZZ TONE 53263/PRIORITY		38
66	76	—	2	**TOO LATE, TOO SOON** J.JAM,T.LEWIS,J.HARRIS III,T.LEWIS,J.SECADA) ◆ JON SECADA (C) (D) (V) SBK 58628/EMI		66
67	67	75	9	**DON'T STOP MOVIN'** VISNADI,VIAN (DJ VISNADI,DIGGSI) LIVIN' JOY (C) (D) (T) (X) UNDISCOVERED 55300/MCA		67
68	69	66	14	**SPACE JAM (FROM "SPACE JAM")** J.MCGOWAN,C.C.(EMONEHEAD),J.MCGOWAN,N.ORANGE,V.BRYANT) QUAD CITY DJ'S (C) (D) (T) (X) WARNER SUNSET/BIG BEAT 87013/ATLANTIC		37
69	72	72	3	**GANGSTAS MAKE THE WORLD GO ROUND** ICE CUBE (ICE CUBE,MACK 10,W.C.,C.SAMSON,T.BELL,L.CREED) ◆ WESTSIDE CONNECTION (D) (T) LENCH MOB 53264*/PRIORITY		69
70	54	34	11	**WHAT THEY DO** BROTHER QUBBION (TROTTER,THOMPSON,HUBBARD,GREY,BROWN,R.SAADIQ) ◆ THE ROOTS (C) (D) (T) DGC 24401/GEFFEN		34
71	NEW▶		1	**SILENT ALL THESE YEARS** D.SIGERSON (T.AMOS) ◆ TORI AMOS (C) (D) ATLANTIC 83001		71
72	65	56	15	**IT'S YOUR BODY** J.GILL (J.GILL) ◆ JOHNNY GILL FEATURING ROGER TROUTMAN (C) (D) MOTOWN 860462		43
73	66	62	17	**THIRTY-THREE** FLOOD,A.MOULDER,B.CORGAN (B.CORGAN) ◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38574		39
74	82	82	5	**HERE'S YOUR SIGN (GET THE PICTURE)** S.ROUSE (B.ENGVALL,S.ROUSE,R.SCAIFE) ◆ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491		74
75	73	73	19	**IF WE FALL IN LOVE TONIGHT** J.JAM,T.LEWIS,J.HARRIS III,T.LEWIS) ◆ ROD STEWART (C) (D) (V) WARNER BROS. 17459		54
76	68	60	19	**YOU MUST LOVE ME (FROM "EVITA")** MADONNA,N.WRIGHT,A.PARKER,A.L.WEBBER,D.LADDICK (T.RICE,A.L.WEBBER) ◆ MADONNA (C) (D) (V) WARNER BROS. 17495		18
77	86	87	6	**TAKE YOUR TIME** B.JONES,R.BROWN,A.HENDERSON,R.FORSHA,K.CROMARTIE,N.WILLIAMS,B.JONES) ◆ TRE (C) (D) MO THUGS 1586/RELATIVITY		77
78	83	83	3	**CALL ME** BRENNER,SARAF,WAGENKNECHT,M.SAR (N.KATZMANN,G.A.SARAF,M.SAR,WAGENKNECHT,R.HAYNES) LE CLICK (C) (D) (T) (X) LOGIC 45726		78
79	71	71	7	**I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)** MO B.DICK,KLC,CRAIG B.,MASTER P,SILKK THE SHOCKER,MIA X) ◆ TRU FEAT. ICE CREAM MAN (MASTER P) (C) (D) (T) ND LIMIT 53261/PRIORITY		71
80	89	95	3	**HAVANA** KENNY G,W.AFANASIEFF (KENNY G,W.AFANASIEFF) KENNY G (C) (D) (T) (X) ARISTA 13326		80
81	75	67	14	**FLY LIKE AN EAGLE (FROM "SPACE JAM")** SEAL (S.MILLER) ◆ SEAL (C) (D) ZTT/WARNER SUNSET 87046/ATLANTIC		10
82	74	74	12	**GET UP** C.KENT,MR.SEX (MR. CHEEKS,F.TAH) ◆ LOST BOYZ (C) (D) (T) UNIVERSAL 56032		60
83	84	92	7	**FIRED UP!** R.FALCON,O.GAETAN (N.FALCON) FUNKY GREEN DOGS (C) (D) (T) (X) TWISTED 55324/MCA		83
84	NEW▶		1	**IF TOMORROW NEVER COMES** L.PETTIS,H.LEE (K.BLAZY,G.BROOKS) JOOSE (C) (D) FLAVOR UNIT/EASTWEST 64195/EEG		84
85	70	68	18	**I'M NOT GIVING YOU UP** E.ESTEFAN JR.,K.SANTANDER (G.ESTEFAN,K.SANTANDER) ◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78464		40
86	88	81	10	**IT'S ALL ABOUT U** A.GORDON,JR. (ALLSTAR,A.MARTIN,A.BURROUGHS) ◆ SWV (C) (D) (T) RCA 64735		61
87	78	70	11	**TEARS** A.WINBUSH,N.ISLEY (BABYFACE) ◆ THE ISLEY BROTHERS (C) (D) T-NECK 854862/ISLAND		55
88	87	84	17	**ATLIENS** OUTKAST (A.BENJAMIN,A.PATTON) ◆ OUTKAST (C) (D) (T) LAFACE 24196/ARISTA		35
89	99	98	6	**WITHOUT YOUR LOVE** N.SAUCEDO (G.A.MOLINA,ANGELINA) ANGELINA (C) (T) (X) UPSTAIRS 0123		89
90	80	69	5	**BARREL OF A GUN** T.SIMENON (M.L.GORE) ◆ DEPECHE MODE (C) (D) (T) (V) (X) MUTE 17408/REPRISE		47
91	91	—	2	**WEEKEND THANG** E.SERMON (A.HUNTER,E.SERMON) ◆ ALFONZO HUNTER (C) (D) (V) DEF SQUAD 58615/EMI		91
92	31	—	2	**HIP-HOPERA** W.JEAN,L.HILL (R.PRICE,N.JEAN,L.HILL,S.MICHEL,I.WILLIAMS) ◆ BOUNTY KILLER FEATURING THE FUGEES (C) (D) (T) BLUNTVP 1464/TVT		81
93	39	31	7	**WE DANCED ANYWAY** C.FARREN (M.BERG,R.SCRUGGS) ◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626		72
94	90	88	4	**IT'S IN YOUR EYES** P.COLLINS,M.PADGHAM (P.COLLINS) ◆ PHIL COLLINS (C) (D) FACE VALUE 87016/ATLANTIC		29
95	92	90	20	**COME SEE ME** TIM & BOB (T.KELLEY,B.ROBINSON,S.COMBS,T.KELLY) ◆ 112 (C) (D) (T) (X) BAD BOY 79073/ARISTA		33
96	96	96	31	**WITHOUT LOVE** K.KILLEN,D.LEWIS (D.LEWIS,D.TAYLOR) ◆ DONNA LEWIS (C) (D) ATLANTIC 87028		41
97	NEW▶		1	**UNDER THE WATER** S.OOI,M.BAINBRIDGE,D.BOLWELL,S.PAULZEN) ◆ MERRIL BAINBRIDGE (C) (D) UNIVERSAL 56112		97
98	81	80	4	**KING NOTHING** B.ROCK,HETFIELD,ULRICH (HETFIELD,ULRICH,HAMMETT) ◆ METALLICA (C) (D) ELEKTRA 64197/EEG		80
99	98	93	31	**JUST BETWEEN YOU AND ME** T.MCKEEHAN,M.HEIMERMANN (T.MCKEEHAN,M.HEIMERMANN) ◆ DC TALK (C) (D) VIRGIN 38575		29
100	98	99	10	**COLOUR OF LOVE** THE BERMAN BROTHERS (F.BERMAN,CH.BERMAN,A.CREMERS) ◆ AMBER (C) (D) (T) (X) TOMMY BOY 7748		74

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

EMI AIMS SECADA'S SIXTH ALBUM AT MULTIPLE MARKETS

(Continued from page 9)

Mas Sin Verte" (Just Another Day), and released with original cover art and a different video, positioning the artist as more of a romantic Latin idol than his mainstream America image as a passionate pop singer. The album quickly topped The Billboard Latin 50 chart. Secada's second English-language set, "Heart, Soul & A Voice," was also translated into Spanish, as "Si Te Vas." He also recorded a Spanish-only album in 1994, "Amor."

For the first English album, Secada received a Grammy nomination in 1993 for best new artist, while his Spanish recording, "Otro Dia Mas Sin Verte," earned the award for best Latin pop album. In 1996, "Amor" won a Grammy for best Latin pop performance. In addition, Secada is the only artist to notch four consecutive No. 1 singles on Billboard's Hot Latin Tracks chart. Altogether, his three English-language albums have sold 15 million copies worldwide, while the Spanish projects have sold a combined 6 million copies, according to his label.

As further testament to EMI's dedication to its multicultural artist's global reach, a bonus English-language track, the tender "Together In Love," is being placed on the album in Japan; at this point, there are no plans to make it available elsewhere. The international version of the project will include "Amandolo," the Spanish-language recording of the track "Too Late, Too Soon."

"We have an English record, a Spanish record, videos that speak to both, worldwide commitment, and worldwide release. And we have the greatest music," says Charles Koppelman, chairman/CEO of EMI-Capitol Music Group North America. "What we have added to that is an artist who is the nicest guy in the world with a fantastic work ethic. That's bow we're going to be able to take this album and help Jon become the pre-eminent artist of the '90s. This isn't a 90-day sprint. It's a two-year marathon."

The project was previewed with the anthemic "Too Late, Too Soon," an agony-ridden ballad released last month that Secada says is the true story of finding an ex-girlfriend in bed with another man. (He's healed, though: On Feb. 22, Secada married longtime girlfriend and music promoter Maritela Vilar.) The single, No. 66 on this issue's Hot 100 Singles chart and No. 20 on the Adult Contemporary chart, was produced by the hit team of James Harris III (Jimmy Jam) and Terry Lewis, who worked with Secada on four of the new album's tracks.

The dramatic video of "Too Late, Too Soon," featuring a whirling clock amid close-up shots of a disillusioned Secada all in black, was directed by longtime manager/producer Emilio Estefan, who was on tour with wife Gloria during the recording of "Secada" and co-produced only the track "Believe."

"Most of Jon's past videos have shown him from far away, not looking at the camera," Estefan says. "Jon is very sincere, and I wanted to go close. I wanted it to be sensual. But the main thing was to see him as a person, as a performer."

Secada says that his own goal for the record was to compile a collection of straight-ahead pop songs that connected with one another and demonstrated his next step forward as a songwriter and singer. "As I was writing songs and selecting them, I was thinking in terms of a concept album where songs would flow from one to another," he says.

Ironically, Secada's greatest challenge in getting his music heard will be tbe variable that waa viewed as his strongest ally five years ago: radio. Many ballad-based artists today have been exiled to the stiller waters of AC. In addition, while top 40 has backed away from its romance with modern rock, allowing a return to mainstream pop, few male vocalists are favored with the same gusto as current cbart mainstays like Alanis Morissette, Jewel, and Celine Dion.

"I've been wringing my hands over this one," says John Peake, PD of top 40 KRBE Houston, which has not added the song. "We listened to the record a lot, and our position is that it's a ballad, and a ballad-heavy playlist is an issue we've struggled with."

Peake says he would prefer that the song develop at hot AC, then cross over to top 40. "For Houston, these artists tend to have a lot of association to the hot AC side. If they do great over there, we'll take a serious look. If not, it scares us off."

WXKS (Kiss 108) Boston is giving "Too Late, Too Soon" light spins in middays. According to PD John Ivey, the song "could be a welcome relief. You have to have balance."

Kiss 108 is also playing the new Richard Marx track "Until I Find You Again." Says Ivey, "Tbey both were big hit artists a handful of years ago, so they're established artists in the format, but the format has changed. This is a pivotal project for both. We don't have either artist in gold rotation now, so we're using them as relief records."

Secada counters that his songs have similar appeal to those by many of the hot female super-singers of the day. "Radio has been a powerhouse for women—which is why I think I might get a shot. Maybe we're due for something refreshing; my timing might be good," he says. "I think this record works along the lines of Celine, Whitney, Alanis, Toni Braxton, with mainstream timeless material, just beautiful, good songs."

Adds EMI Records (U.S.) preaident/CEO Davitt Sigerson, "The era of pure pop melodic music is the hardest place to create careers." But, he says, "there is a vacancy and a tremendous opportunity for that dominant male artist in the way that Mariah and Whitney and Celine have staked their claim. Jon has a combination of elements that position him to be there for the long haul. With hia Cuban background, he has access and authenticity in most any area of the planet you can imagine."

But for the album's worldwide marketing strategy, EMI's toughest battle may be the task of getting its artist around the world in 80 days. Says Sigerson, "With the timing of the two albums, we have to deal with the logistics of getting Jon's music out to the public in a way that he can physically have time to go to the different marketplaces."

Secada already has completed a U.S. radio promo tour and is preparing to do the talk-show circuit in preparation for his April 15 release. The album will hit the streets internationally April 28 from EMI or its group labels (for example, Chrysalis in France), while the U.K. release, both single and album, will come May 19.

To coincide with the staggered release dates, Secada will travel overseas, starting with a major stop April 3 in Spain, where EMI is organizing a Europe-wide showcase on the Canary Island of Lanzarote off West Africa. The promotion coincides with EMI Hispavox Spain's biannual sales convention.

"The launch will be very well attended by European media," says Myles Keller, London-based international marketing manager for EMI. "We'll be chartering planes and taking over hotels for it. Jon's rehearsing for that now."

EMI Hispavox Spain's international product manager, Elena Martín, says that the album will be one of her top priorities of the year.

"Secada's sales have dropped off since his debut album, which had two songs in Spanish, sold 200,000 units in Spain. Its full-Spanish version, 'Sentir' [Feel], moved 20,000 units," she says. "So we're hoping that 'Secada' will mean a major recovery."

"We'll be inviting Spanish, European, and Latin American media and, of course, industry folk to Lanzarote," Martín adds. "And then we'll make him go dizzy with all the TV, radio, and press promotion we'll have lined up."

On a previous visit to Spain in late 1994, Secada gave his first live radio "Unplugged" performance for the country's biggest music network, Cadena SER's Los 40 Principales. Martín hopes to repeat the exercise.

In addition to Spain, Secada is scheduled to hit Asia and the Pacific Rim, Central and South America, and other parts of northern and southern Europe. A possible performance on the World Music Awards show in Monaco April 15 is also being considered.

Because Secada represents different things in different markets, Sigerson notes that promotion is that much more of a whirlwind. With "Too Late, Too Soon," which is available as a ballad, uptempo mix, and dance remix (all with rerecorded vocal tracks), "northern Europe wants uptempo mixes; Latin marketplaces are loving the ballads," he says. "Then there are places like the States, which are dealing to some degree with both mixes."

Adding to the duality, in much of Europe Secada is viewed as "an amazing technical singer," says Sigerson. "In Latin territories, he is a romantic icon. All the elements are still there, hut people put the pieces together in a different way."

According to Peter Napoliello, senior VP of promotion at EMI, the label is pushing the project across the board—to mainatream top 40, AC, hot AC, R&B adult, and, because of the presence of Jimmy Jam and Terry Lewis, R&B and rhythm-crossover stations. "We don't want him to be niched," he says.

Sigerson adds that the label hopes Secada will appeal to a wide demographic. "Males relate well to him; he's a good guy. And females obviously react to him. We'd really like to try to skew audiences on the pop side a little younger."

Secada says that with this album he crosses demographic boundaries like never before. "More than on the first two albums, this is very much for both male and female. I think my age demo is 18-25, but I think this is more 18-25 and up. It's very mature in terms of thoughts and ideas."

EMI Latin president/CEO José Béhar, meanwhile, remains convinced that Secada is a hit artiat with the potential to be all things for all people.

"He's the real deal—not a marketing phenomenon, not an invention," says Béhar. "It's not a matter of this single, the next single, the next album. There will be ups and downs, but Secada is here to stay."

Assistance in preparing this story was provided by Howell Llewellyn in Madrid and Paul Sexton in London.

TO OUR READERS

The Hot 100 Singles Spotlight column will return next week.

JAPAN'S GOLD DISCS

(Continued from page 10)

went to Avex Trax act globe, led by producer Tetsuya Komuro, who also produces Amuro's releases. Globe's eponymous debut album moved 4.3 million units and is the first Japanese album to sell 4 million copies.

The prize for domestic new artist of the year went to female duo Puffy (Epic/Sony), with sales of 2.69 million albums and 940,384 singles, while the U.K.'s Spice Girls (Toshiba-EMI) were the top new foreign act, with album sales totaling 718,432 and singles sales of 102,278. The longform music videos of the year were "Namie Amuro First Anniversary 1996 Live At Marine Stadium" (Avex D.D.) in the domestic category, and the Beatles' "Anthology—Vols. 1 & 2" (Toshiba-EMI) in tbe international category.

A total of 23 singles and 17 albums topped the I million sales mark in 1996, according to the RIAJ, compared witb 23 singles and 24 albums in 1995.

The artist with the most million-sellers was Amuro, with three singles and one album ("Sweet 19 Blues") moving more than I million units each.

Meanwhile, the RIAJ now has its own World Wide Web site (http://www.japan-music.or.jp/), wbich contains information about the association's activities, downloadable RealAudio sound files, and links to member companies' Web sites. Currently, the RIAJ's site is in Japanese only.

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THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	2	2	**INSOMNIA** FAITHLESS (CHEEKY/CHAMPION/ARISTA)
2	—	1	**STEP INTO A WORLD (RAPTURE'S DELIGHT)** KRS-ONE (JIVE)
3	—	1	**BILL** PEGGY SCOTT-ADAMS (MISS BUTCH/MARDI GRAS)
4	10	2	**FULL OF SMOKE** CHRISTION (ROC-A-FELLA/PRIORITY)
5	7	8	**A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO AMORE HELL NOTICE HER NOW)** MINDY MCCREADY (BNA/RCA)
6	5	4	**T.O.N.Y. (TOP OF NEW YORK)** CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)
7	12	4	**TRUE DAT** LEVERT (ATLANTIC)
8	11	3	**JUST THE WAY YOU LIKE IT** TASHA HOLIDAY (MCA)
9	—	1	**IN A DREAM** JOSSETTE (GALAXY FREESTYLE)
10	19	3	**SWEET SEXY THING** NU FLAVOR FEATURING ROGER (REPRISE)
11	6	6	**ONE O'CLOCK** SABELLE (WORK)
12	16	2	**6 UNDERGROUND** SNEAKER PIMPS (CLEAN UP/VIRGIN)
13	18	3	**EMOTIONAL GIRL** TERRI CLARK (MERCURY NASHVILLE)
14	15	7	**FALLIN' IN LOVE** LA BOUCHE (LOGIC/RCA)
15	14	4	**DO THE DAMN THING** THE 2 LIVE CREW (LIL' JOE)
16	13	4	**HELLO** POE (MODERN/ATLANTIC)
17	9	14	**IN YOUR WILDEST DREAMS** TINA TURNER FEAT. BARRY WHITE (VIRGIN)
18	17	6	**THE WORLD IS MINE** ICE CUBE (JIVE)
19	8	6	**SUMTHIN' SUMTHIN'** MAXWELL (COLUMBIA)
20	20	2	**MAKE UP YOUR MIND** ASSORTED FLAVORS FEAT. BIG DADDY KANE (HALL OF FAME/EPIC)
21	—	1	**THE ULTIMATE** ARTIFACTS (BIG BEAT/ATLANTIC)
22	—	1	**YOU BRING THE SUNSHINE** GINA THOMPSON (MERCURY)
23	—	2	**THE CYPHER: PART 3** FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
24	21	11	**MACARENA (COUNTRY VERSION)** THE GROOVEGRASS BOYZ (IMPRINT)
25	—	1	**ONE NIGHT AT A TIME** GEORGE STRAIT (MCA)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

MARCH 22, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ **No. 1/Hot Shot Debut** ★ ★ ★		
1	NEW ▶		1	**U2** ISLAND 524334* (11.98/17.98)	POP 1 week at No. 1	1
				★ ★ ★ **Greatest Gainer** ★ ★ ★		
2	3	2	2	**LEANN RIMES** CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
3	4	10	52	**CELINE DIDN** ▲⁴ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
4	6	6	56	**JEWEL** ▲³ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
5	5	4	62	**ND DOUBT** ▲⁶ TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	1
6	7	5	5	**SPICE GIRLS** VIRGIN 42174 (10.98/15.98)	SPICE	5
7	2	1	3	**LIVE** RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
8	10	11	36	**THE WALLFLDWERS** ▲ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	8
9	8	3	4	**ERYKAH BADU** KEDAR 53027*/UNIVERSAL (10.98/15.98)	BAQUIZM	2
10	9	16	35	**LEANN RIMES** ▲³ CURB 77821 (10.98/15.98)	BLUE	3
11	1	—	2	**SOUNDTRACK** WARNER BROS. 46477 (10.98/17.98)	HOWARD STERN PRIVATE PARTS: THE ALBUM	1
12	11	9	38	**TONI BRAXTDN** ▲⁴ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
13	12	15	26	**BLACKSTREET** ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
14	15	12	17	**SOUNDTRACK** ▲² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
15	14	29	4	**VARIDUS ARTISTS** GRAMMY 533292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
16	16	14	18	**MAKAVELI** ▲² DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE OON KILLUMINATI: THE 7 OAY THEORY	1
17	13	8	3	**TRU** NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 OA GAME	8
18	17	7	3	**SOUNDTRACK** NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
19	18	17	17	**VARIOUS ARTISTS** ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
20	NEW ▶		1	**VARIOUS ARTISTS** COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	20
21	20	18	28	**AALIYAH** ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
22	21	21	26	**DEANA CARTER** ▲² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
23	19	13	19	**SOUNDTRACK** ▲² CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
24	22	33	24	**SHERYL CROW** ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
25	23	26	14	**DRU HILL** ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
26	24	—	2	**SOUNDTRACK** JIVE 41604* (11.98/16.98)	BOOTY CALL	24
27	25	25	37	**KEITH SWEAT** ▲³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
28	27	24	16	**BUSH** ▲² TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
29	29	32	91	**ALANIS MORISSETTE** ▲¹⁵ MAVERICK/REPRISE 45901/WARNER BROS (10.98/16.98) HS	JAGGED LITTLE PILL	1
30	28	27	21	**COUNTING CROWS** ▲ DGC 24975*/GEFFEN (10.98/17.98)	RECOVERING THE SATELLITES	1
31	32	39	19	**BABYFACE** ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
32	NEW ▶		1	**VAN MORRISON** POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
33	30	22	5	**THE DFFSPRING** COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
34	34	55	38	**BECK** ▲ DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
35	38	34	32	**SUBLIME** ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	25
36	46	51	8	**SOUNOTRACK** BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	16
37	36	36	22	**GINUWINE** ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	33
38	33	28	15	**SOUNDTRACK** ▲² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
39	31	20	4	**VARIDUS ARTISTS** LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
40	26	19	17	**SOUNDTRACK** ▲ WARNER BROS 46346 (21.98/27.98)	EVITA	2
41	37	37	45	**DAVE MATTHEWS BAND** ▲² RCA 66904 (10.98/16.98)	CRASH	2
42	42	40	20	**WESTSIDE CDNNECTIDN** ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
43	40	41	16	**FOXY BRDWN** ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
44	35	23	6	**SOUNDTRACK** DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
45	45	43	23	**KENNY G** ▲² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
46	44	38	12	**THE CARDIGANS** ● TRAMPOLENE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35
47	48	45	40	**METALLICA** ▲³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
48	39	31	5	**SILVERCHAIR** EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
49	41	35	6	**VARIDUS ARTISTS** NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	8
50	64	69	44	**MAXWELL** ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	43
51	50	49	25	**CAKE** ● CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36
52	49	68	72	**THE SMASHING PUMPKINS** ▲⁶ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
53	47	90	69	**TRACY CHAPMAN** ▲³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
54	43	30	4	**SOUNDTRACK** JIVE 41590 (11.98/16.98)	DANGEROUS GROUND	20
55	55	53	17	**LIL' KIM** ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
56	72	130	14	**BILL WHELAN** ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	56
57	51	46	53	**311** ▲² CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
58	58	48	29	**VARIOUS ARTISTS** ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
59	53	70	34	**SOUNDTRACK** ▲ REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
60	54	44	26	**NEW EDITIDN** ▲² MCA 11480* (10.98/16.98)	HOME AGAIN	1
61	57	52	19	**ALAN JACKSON** ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
62	56	47	17	**SNOOP DOGGY DOGG** ▲² DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
63	52	42	4	**CAMP LD** PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	27
64	60	50	16	**TONY TONI TDNE** ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
65	62	54	22	**MARILYN MANSON** ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
66	66	60	4	**VERUCA SALT** MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
67	59	63	10	**SOUNDTRACK** PHILIPS 45471O/POLYGRAM CLASSICS (10.98/16.98)	SHINE	59
68	61	56	6	**JIM BRICKMAN** WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
69	63	65	47	**BROOKS & DUNN** ▲² ARISTA 18810 (10.98/15.98)	BORDERLINE	5
				★ ★ ★ **Pacesetter/Heatseeker Impact** ★ ★ ★		
70	105	120	13	**THE VERVE PIPE** RCA 66809 (10.98/15.98) HS	VILLAINS	70
71	70	84	13	**TELA** SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MINO	70
72	NEW ▶		1	**JDHN TESH** GTSP 537112 (10.98/16.98)	AVALON	72
73	80	122	4	**BILL ENGVALL** WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	73
74	101	196	3	**VARIOUS ARTISTS** COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	74
75	71	67	56	**2PAC** ▲⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
76	73	66	24	**CLINT BLACK** ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
77	68	58	20	**VAN HALEN** WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
78	69	61	18	**KEVIN SHARP** ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
79	90	94	23	**TRACE ADKINS** ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	79
80	75	79	15	**ENIGMA** ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
81	67	73	17	**ROD STEWART** WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
82	85	91	8	**702** BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO OOUBT	82
83	98	108	12	**SOUNDTRACK** EPIC SOUNOTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	83
84	77	82	18	**LUSCIDUS JACKSON** GRANO ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
85	81	81	85	**VARIOUS ARTISTS** ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
86	76	87	74	**GARBAGE** ▲ ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	20
				★ ★ ★ **Heatseeker Impact** ★ ★ ★		
87	112	131	5	**PAULA CDLE** IMAGO 46424/WARNER BROS (10.98/15.98) HS	THIS FIRE	87
88	93	98	26	**FIONA APPLE** ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	62
89	84	80	106	**SHANIA TWAIN** ▲⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
90	79	71	23	**TOOL** ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
91	83	128	56	**FUGEES** ▲⁵ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
92	95	96	28	**112** ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
93	91	100	24	**ELTON JDHN** ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
94	78	59	13	**REDMAN** ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
95	87	83	6	**ENRIQUE IGLESIAS** FONOVISA 0001 (10.98/16.98)	VIVIR	33
96	74	57	23	**LUTHER VANDROSS** ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
97	107	103	19	**AZ YET** LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
98	88	74	20	**JOURNEY** ▲ COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
99	92	78	15	**VARIOUS ARTISTS** DEATH ROW 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
100	89	77	45	**MINDY MCCREADY** ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
101	82	72	8	**PEGGY SCOTT-ADAMS** MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	72
102	99	92	85	**BONE THUGS-N-HARMONY** ▲⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
103	104	95	18	**REBA MCENTIRE** ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
104	96	85	24	**SOUNDTRACK** ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
105	94	101	45	**KIRK FRANKLIN AND THE FAMILY** ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
106	97	62	4	**DAVID BOWIE** VIRGIN 42627 (10.98/16.98)	EARTHLING	39
107	120	124	8	**DUNCAN SHEIK** ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	107
108	86	64	10	**BLOODHOUND GANG** REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	57

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	121	115	21	**KORN** ● IMMORTAL / 7554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
110	111	113	13	**TRACY BYRD** MCA 1485 (10.98/16.98)	BIG LOVE	110
111	117	127	17	**KENNY CHESNEY** BNA 66908/RCA (10.98/15.98)	ME AND YOU	111
112	100	107	16	✝ ▲² NPG 54982/EMI / 2 98/34.98)	EMANCIPATION	11
113	113	88	4	**BIG HEAD TODD** / **THE MONSTERS** REVOLUTION 24661/WA NER BROS. (10.98/16.98)	BEAUTIFUL WORLD	54
114	109	89	18	**MO THUGS FAMILY** ▲ MO THUGS 1561*/RELATIVITY (10 98/16 98)	FAMILY SCRIPTURES	2
115	65	99	15	**TINA TURNER** VIR IN 41920 (10 98/16 98)	WILDEST DREAMS	61
116	110	105	15	**VARIOUS ARTISTS** POLYDOR 535877/A&M (10 98/16 98)	PURE DISCO	83
117	118	144	5	**SQUIRREL NUT ZIPPERS** MAMMOTH 0137* (9.98/13.98)	HOT	117
118	126	—	2	**WHITE TOWN** BRILL NT/CHRYSALIS 56129/EMI (10 98/15 98)	WOMEN IN TECHNOLOGY	118
118	123	116	18	**TERRI CLARK** ● MERCURY NASHVILLE 532879 (10 98 EQ/16 98)	JUST THE SAME	58
120	114	104	18	**LL COOL J** ● DEF JA 534125*/MERCURY (11 98 EQ/17 98)	ALL WORLD	29
121	125	119	72	**ALAN JACKSON** ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
122	102	76	4	**C-BO** ON THE RUN 72(U/AWOL (10 98/14 98)	ONE LIFE 2 LIVE	65
123	115	109	22	**JOHNNY GILL** ● M ITOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
124	116	102	46	**GEORGE STRAIT** ▲² MCA 11428 (10.98/16 98)	BLUE CLEAR SKY	7
125	106	93	8	**SOUNDTRACK** RCA /ICTOR 68746 (21 98/34 98)	STAR WARS: A NEW HOPE	49
126	133	156	19	**SHAWN COLVIN** C LUMBIA 67119 (10.98 EQ/16 98)	A FEW SMALL REPAIRS	39
127	108	75	10	**VARIOUS ARTISTS** MADACY 6803 (10 98/15 98)	POWER OF LOVE — 16 GREAT SOFT ROCK HITS	51
128	124	123	19	**MINT CONDITION** ERSPECTIVE 549028/A&M (10 98/14 98)	DEFINITION OF A BAND	76
129	103	167	6	**DAVID HELFGOTT** RCA VICTOR 40378 (16.9 CD)	DAVID HELFGOTT PLAYS RACHMANINOV	103
130	127	118	45	**THE CRANBERRIES** ▲² ISLAND 524234* (10 98/16 98)	TO THE FAITHFUL DEPARTED	4
131	150	150	24	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 82947/AG (10. 8/16 98)	WHAT I DO THE BEST	39
132	122	117	42	**THE ISLEY BROTHERS** ▲ T-NECK 524214/ISLAND (10.98/16 98)	MISSION TO PLEASE	31
133	136	114	17	**NO MERCY** ARISTA 1 941 (10 98/15 98)	NO MERCY	104
134	134	112	75	**MARIAH CAREY** ▲ COLUMBIA 66700 (10 98 EQ/16 98)	DAYDREAM	1
135	135	126	26	**JOHN MELLENCAMP** ● MERCURY 532896 (10 98 EQ/16 98)	MR. HAPPY GO LUCKY	9
136	145	147	6	**JONNY LANG** A&M 5 0540 (8 98/10 98)	LIE TO ME	103
137	131	111	27	**DO OR DIE** ● RAP-A OT/NOO TRYBE 42058/VIRGIN (10 98/15 98)	PICTURE THIS	27
138	128	106	35	**DONNA LEWIS** ▲ A LANTIC 82762/AG (10 98/15 98)	NOW IN A MINUTE	31
138	132	132	47	**RAGE AGAINST THE MACHINE** ▲ EPIC 57523* (10.98 EQ/16 98)	EVIL EMPIRE	1
140	151	190	6	**KENNY LATTIMORE** COLUMBIA 67125 (10 98 EQ/16 98)	KENNY LATTIMORE	140
141	143	121	12	**SOUNDTRACK** COL MBIA 67916 (10 98 EQ/17 98)	ONE FINE DAY	57
142	137	110	17	**SOUNDTRACK** ▲ CO LUMBIA 67887 (10 98 EQ/17 98)	THE MIRROR HAS TWO FACES	16
143	152	166	5	**KATHY MATTEA** ME CURY NASHVILLE 532899 (10 98 EQ/16 98)	LOVE TRAVELS	140
144	129	86	16	**JULIO IGLESIAS** CO UMBIA 67899 (10 98 EQ/17 98)	TANGO	81
145	140	161	19	**VARIOUS ARTISTS** ● SPARROW 51562 (15 98/1 98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
146	138	135	14	**RICHIE RICH** OAKLAND ILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16 98)	SEASONED VETERAN	35
147	130	97	18	**SOUNDTRACK** ● GEFFEN 25002 (10 98/16 98)	BEAVIS AND BUTT-HEAD DO AMERICA	20
148	160	155	16	**MONTELL JORDAN** DEF JAM 533191*/MERCURY (10 98 EQ/16 98)	MORE...	47
149	155	160	40	**BRYAN ADAMS** ● A M 540551 (10 98/16 98)	18 TIL I DIE	31
150	139	198	49	**SOUNDTRACK** ▲² A ISTA 18796 (10 98/16 98)	WAITING TO EXHALE	1
151	148	139	28	**OUTKAST** ▲ LAFACE 5029*/ARISTA (10.98/16.98)	ATLIENS	2
152	119	125	6	**SOUNDTRACK** RCA VICTOR 68747 (21 98 34 98)	STAR WARS: THE EMPIRE STRIKES BACK	60
153	142	136	8	**JAMIROQUAI** WORK 7903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	99
154	167	—	14	**CURTIS MAYFIELD** WARNER BROS. 46348 (10 98/16 98)	NEW WORLD ORDER	137
155	NEW ▶		1	**NICK CAVE & THE BAD SEEDS** REPRISE 46530/WARNER BROS. (10 98/16 98)	THE BOATMAN'S CALL	155
156	146	129	4	**FRANKIE CUTLASS** VIOLATOR 1548*/RELATIVITY (10 98/15 98)	POLITICS & BULLSH*T	129
157	144	137	19	**E-40** ● SICK WID' IT 41591/JIVE (11 98/16 98)	THA HALL OF GAME	4
158	156	152	64	**2PAC** ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
159	170	170	81	**COLLIN RAYE** ▲ EPIC 67033 (10.98 EQ/15 98)	I THINK ABOUT YOU	40
160	147	134	37	**QUAD CITY DJ'S** ● QUADRASOUND/BIG BEAT 82905*/AG (10 98/16 98)	GET ON UP AND DANCE	31
161	149	146	20	**SOUNDTRACK** CAPITOL 37190 (10.98/16 98)	TRAINSPOTTING	48
162	141	163	41	**VINCE GILL** ● MCA 11422 (10 98/16.98)	HIGH LONESOME SOUND	24
163	NEW ▶		1	**JOHN LEE HOOKER** POINTBLANK 42771/VIRGIN (10.98/16 98)	DON'T LOOK BACK	163
164	154	148	17	**DA BRAT** ● SO SO DEF 67813*/COLUMBIA (10 98 EQ/16 98)	ANUTHATANTRUM	20
165	171	—	64	**ENYA** ▲² REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
166	165	145	19	**GHOSTFACE KILLAH** ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10 98 EQ/16 98)	IRONMAN	2
167	159	169	64	**JARS OF CLAY** ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10 98/15 98)	JARS OF CLAY	46
168	180	186	26	**STEVEN CURTIS CHAPMAN** ● SPARROW 51554 (9.98/15 98)	SIGNS OF LIFE	20
169	200	—	2	**DAVID KERSH** CURB 77848 (10 98/15 98)	GOODNIGHT SWEETHEART	169
170	174	153	32	**ALICE IN CHAINS** ▲ COLUMBIA 67703 (10 98 EQ/16 98)	UNPLUGGED	3
171	163	143	80	**FAITH HILL** ▲² WARNER BROS. 45872 (10 98/16 98)	IT MATTERS TO ME	29
172	162	183	68	**DC TALK** ▲ FOREFRONT 25140 (10 98/16 98)	JESUS FREAK	16
173	RE-ENTRY		6	**CLEDUS "T." JUDD** RAZOR & TIE 2825 (10.98/16 98)	I STOLED THIS RECORD	173
174	157	141	16	**FLESH-N-BONE** ● MO THUGS/DEF JAM 533539*/MERCURY (10 98 EQ/16 98)	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	23
175	NEW ▶		1	**PETRA** WORD 67933/EPIC (10 98 EQ/15 98)	PETRA PRAISE 2 WE NEED JESUS	175
176	169	197	3	**SWEETBACK** EPIC 67492 (10.98 EQ/16 98)	SWEETBACK	169
177	178	165	28	**TRAVIS TRITT** WARNER BROS. 46304 (10.98/16 98)	THE RESTLESS KIND	53
178	164	168	75	**OASIS** ▲⁴ EPIC 67351 (10.98 EQ/16 98)	(WHAT'S THE STORY) MORNING GLORY?	4
179	161	—	47	**THE TONY RICH PROJECT** ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
180	176	151	16	**MOBB DEEP** LOUD 66992*/RCA (10 98/16 98)	HELL ON EARTH	6
181	168	158	42	**SOUNDGARDEN** ▲ A&M 540526* (10 98/16 98)	DOWN ON THE UPSIDE	2
182	179	154	50	**BRYAN WHITE** ▲ ASYLUM 61880/EEG (10 98/15 98)	BETWEEN NOW & FOREVER	52
183	173	164	90	**NATALIE MERCHANT** ▲¹ ELEKTRA 61745/EEG (10 98/16 98)	TIGERLILY	13
184	166	140	19	**BETTER THAN EZRA** SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
185	181	149	5	**WIDESPREAD PANIC** CAPRICORN 534396/MERCURY (10 98 EQ/16 98)	BOMBS & BUTTERFLIES	50
188	182	159	52	**"WEIRD AL" YANKOVIC** ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10 98/15 98)	BAD HAIR DAY	14
187	153	138	11	**SOUNDTRACK** REVOLUTION 24666/WARNER BROS. (11 98/17.98)	MICHAEL	53
188	RE-ENTRY		18	**PHIL COLLINS** ● FACE VALUE 82949/AG (10 98/16 98)	DANCE INTO THE LIGHT	23
189	198	194	3	**SPACE** GUT REACTION 53028/UNIVERSAL (10 98/15.98)	SPIDERS	189
190	194	184	50	**STONE TEMPLE PILOTS** ▲ ATLANTIC 82871*/AG (10 98/16 98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
181	193	—	88	**WHITE ZOMBIE** ▲² GEFFEN 24806* (10 98/16 98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
192	195	—	52	**DEF LEPPARD** ▲ MERCURY 528718 (10 98 EQ/16 98)	VAULT — GREATEST HITS 1980-1995	15
193	NEW ▶		1	**MATCHBOX 2D** LAVA 92721/AG (7 98/11 98)	YOURSELF OR SOMEONE LIKE YOU	193
194	NEW ▶		1	**RONAN HARDIMAN** PHILIPS 533757/POLYGRAM CLASSICS (10 98/17 98)	MICHAEL FLATLEY'S LORD OF THE DANCE	194
195	RE-ENTRY		50	**MARILYN MANSON** ● NOTHING 92641/INTERSCOPE (7 98/11 98)	SMELLS LIKE CHILDREN	31
196	RE-ENTRY		2	**GIOVANNI** NEW CASTLE 5527 (10 98/15 98)	ROMANCE	170
197	177	142	4	**PAVEMENT** MATADOR 55226*/CAPITOL (10 98/15 98)	BRIGHTEN THE CORNERS	70
198	188	180	40	**GLORIA ESTEFAN** ▲ EPIC 67283 (10 98 EQ/16.98)	DESTINY	23
199	186	—	13	**FUGEES** RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/10 98)	BOOTLEG VERSIONS	127
200	192	199	43	**PATTY LOVELESS** ● EPIC 67269 (10 98 EQ/15 98)	THE TROUBLE WITH THE TRUTH	86

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PERFORMANCE RIGHT AGENCY UNDER LEGAL FIRE IN BRAZIL

(Continued from page 6)

the ruling on the day of publication.

When the ruling is published in Diario Oficial, ECAD is expected to file suit against Sadembra, alleging that the constitution mandates a central collection entity for the collection of performance fees.

If ECAD does file a complaint, the case would then be heard by the Federal Supreme Court in Brazil's capital, Brasilia. The Federal Supreme Court is the highest court for cases involving the constitution.

Sadembra and ECAD have engaged in legal skirmishes four times since 1991, ECAD first sued Sadembra for attempting to leave the organization. ECAD won that suit, but it lost the three subsequent cases.

Most Brazilian publishers privately say that ECAD will ultimately triumph. If Sadembra wins, the publishers anticipate dire consequences because a Sadembra victory would open the door for other societies to collect fees on their own. The resulting variation in performance fees would create havoc, it is said, in the collection and distribution of monies.

In short, says José Carlos Costa Netto, a ruling in favor of Sadembra "may ruin the whole music publishing business in Brasil and create big problems for composers." During the '70s Costa Netto, who now owns his own label, Dabliú, was president of the music publishing organization National Council of Author's Rights.

Sadembra director Ricardo Bastos counters by saying that ECAD was not distributing its collected fees in an equal fashion.

"ECAD became a representative of the multinational (publishers) only," says Bastos, who adds that Sadembra wanted to break away from ECAD because "alone, we can do better work for our associates." Sadembra primarily represents small publishing companies whose repertoire dates from the '20s to the '60s.

ECAD flatly denies Sadembra's allegations. "(Sadembra) are notified of all meetings when decisions are made, and they never show up," says ECAD's in-house counsel, José Diamantino. "Then they say their opinion is not respected."

ECAD was established in 1973 by the Brazilian government to establish a more orderly manner of collecting performance royalties. At the time, dozens of Brazilian authors' rights associations individually collected performance right royalties based on whatever fee they could procure. A portion of the performance fees collected by ECAD is used to support its organizational structure.

In addition, a council composed of 10 authors' societies, plus a member of ECAD's administration, was formed. The council members vote to set the fees to be collected and the distribution structure for each society. But throughout the council's history, these societies have often quarreled in council meetings over the specific percentages to each society. In the late '80s, Sadembra began to complain openly about ECAD's fee distribution. Sadembra has been the only society that has desired to leave the ECAD fold.

ECAD problems became more acute in 1994, when the Brazilian congress opened an investigation of authors' rights, specifically aimed at the music industry. The investigation, which took almost a year, suggested that hundreds of people, including member publishers of performance societies, may have been involved in mishandling performance fees.

The chairman of the investigation were sent to the justice departments in many of the states where the suspects lived, but no arrests were ever made.

The point of the investigation, according to Diamantino, was to discredit ECAD as the sole collection agency, which could have thrown the whole collection process into disarray.

"Everybody knows that the investigation was created by congressmen that (own) radio stations and are interested in stopping payment of (performance royalties)," says Diamantino. Major publishers, performance societies, and recording artists targeted during the investigation made similar comments.

Indeed, in the late '80s, then Brazilian President José Sarney granted radio licenses to dozens of Brazilian congressmen in exchange for votes that would keep him in power one year beyond his constitutionally mandated four-year term—a move that succeeded. It is estimated that a majority of Brazil's 3,500 radio stations are owned by former and current members of congress, many of whom owned radio and TV stations before Sarney began dishing out radio licenses.

Diamantino's remarks about the congressional ownership of radio stations were echoed by Ralph Peer II, CEO/president of peermusic, who notes that "the congressmen must be voting every 10 societies collect (on their own) is going to make them much weaker."

The investigation appears to have enfeebled ECAD's authority. In late 1996, Brazil's minister of economy decided that sports clubs were not obliged to pay performance royalties because they are nonprofit organizations.

Yet these sports clubs routinely promote concerts and balls, some of them quite large, and they own restaurants that feature live entertainment and play prerecorded music. According to ECAD, sports clubs account for 5% of all performance revenues.

Still, Diamantino is confident that the Federal Supreme Court will rule in favor of ECAD, saying that the existence of a central collection entity was written as a federal law that was accepted by Brazil's 1988 constitution.

Bastos is equally sanguine, saying, "We have a 99% chance of winning. We have won the suit in many courts, and (our position) is based in a paragraph of the constitution that forbids monopoly."

Assistance in preparing this article was provided by John Lannert.

ECHOS SPOTLIGHT GERMAN ACTS

(Continued from page 9)

year was presented to producer Frank Farian, who has enjoyed global success across three decades. His various acts as Boney M, Milli Vanilli, La Bouche, and, most recently, No Mercy. The academy estimates that Farian's productions have sold more than 80 million albums worldwide, making him the most successful producer of German origin.

The youngest winner this year was 16-year-old singer Blümchen (beat national female artist), whose records such as "Herz An Herz" and "Gold sold more than 1 million units last year, according to the label.

The record-breaking hit single "Time To Say Goodbye" by English singer Sarah Brightman and Italian tenor Andrea Bocelli received the Echo Award as best national pop/rock single. The duet, which was recorded as the official song for the farewell bout of German world boxing champion Henry Maske, has sold 2.5 million singles, according to EastWest Records, and remained at No. 1 for weeks on the German singles chart.

After Brightman gave her thanks to the German fans, to Bocelli, and to her producer, Frank Peterson, Bocelli told the audience, "I cannot speak German, and my English is terrible. I can only sing, and I do this with all my heart."

The award for the best national dance single of the year went to Mr. President for "Coco Jambo." Viva music television host Stefan Raab was named producer of the year for his work with such acts as Buerger Lars Dietrich and Die Prinzen. The German Phonographic Academy's award for newcomer of the year went to Pooh Gardon for its song "Lemon Tree." The videoclip of the year was rock group Die Toten Hosen's "10 Kleine Jaegermeister."

The international Echo Awards went to Italy's Eros Ramazzotti (international male artist); Alanis Morissette (international female artist); the Fugees (international group); the trio of Puff Daddy, Mase, and Ma Mesha, and John McLaughlin (jazz act); and Spice Girls (international newcomer).

Although American and Australoqui were not among the evening's winners, their presence as performers at the '97 Echos, along with Rockers, confirmed the event's increasing role as a prime promotional opportunity in the world's third-largest music market. The German acts that performed were DJ BoBo, Maffay, No Mercy, 'N Sync, Otto, Mr. President, Tic Tac Toe, and Die Toten Hosen.

Three Echos were presented in nonmusical categories. The annual award for media figure of the year was given posthumously to Uwe Lencher, the late editor in chief of the retailer magazine Musikmarket. The award for record shop of the year went to L+P in Berlin, while the award for marketing campaign of the year went to Sony for "Der Kleine Kleiner."

Amid the glamour of the event, German Phonographic Academy chairman Gebhardt noted the importance of recognizing the needs of society beyond the music business when he announced that the academy had donated $130,000 to the Nordoff/Robbins Music Therapy Foundation.

Winners in 12 of the 21 Echo categories are determined by positions on the German charts, with the balance chosen by specialist juries, along with voting by the viewers of music TV channels MTV and Viva. Voting members of the German Phonographic Academy include record company companies, publishers, producers, artists, and authors.

In addition to organizing the Echo Awards, the Academy nurtures young talent in Germany through programs that, for example, provide rehearsal rooms for young musicians in large German cities.

The evening was marred by a minor altercation at about 2:30 a.m. between Viva boot Stefan Raab, winner of the Echo for best producer, and Moses Pelham from the rap duo Fantastischen Hartreim Projekt. Raab has repeatedly joked about the corpulent Frankfurt rapper on Viva shows, and, after exchanging words, Pelham allegedly assaulted Raab, punching him in the face, pouncing on him when he fell to the ground, and punching him further until guests intervened.

Raab suffered a fractured nose and concussion and received medical treatment. His manager, Gabi Allendorf, said Raab would pursue criminal charges against Pelham.

WIDE APPEAL IS KEY TO NEW CROP OF TEEN ACTS

(Continued from page 91)

weird," he says. "It was supposed to be an interview and then . . . But it was a lot of fun, and I got to meet some people and some beautiful girls, so it wasn't that bad."

Lang says teens don't necessarily need music that panders to them. "Kids my age are a little older and younger listen to the old stuff if they are just given the opportunity," he says. "I really fell in love with the blues, and a lot of kids my age end up liking it too and go out and buy B.B. King albums."

According to Lang, his peers want real music by real musicians. "I don't think kids today will buy into those phony boy bands and girl bands. "Teenagers have a lot to do with record sales, and any act they think is phony will get nowhere with them."

Like Lang, the brothers in Hanson are attempting to make a name for themselves as legitimate musicians.

"We have done some of the (teen fan magazine) interviews already, but we think the music speaks for itself," says Isaac Hanson. "We know some people will automatically be biased toward our age, but we take our music very seriously, and hopefully we'll have a very broad audience."

"And they'll judge us by our music and not by our age," chimes in Zachary Hanson.

"They're going to say, 'Oh, they're young' kids, they don't play, they don't write, they were put together, something's got to be screwy about that,' but you just have to listen to it," says Taylor Hanson. "The music speaks for itself."

Assistance in preparing this story was provided by Melinda Newman, New York and Susan Nunziata in Orlando, Fla.

SALES SOARING FOR U2'S 'POP' DEBUT

(Continued from page 6)

Scan ers.

The U2 album lags behind the pace established by Pearl Jam's 1996 set "No Code"—an album widely perceived as a comparative sales disappointment—which entered the top slot of The Billboard 200 last May with more than 366,000 units sold.

Initial sales of U2's new release are almost in the same ballpark as those of the group's last outing: In July 1993, "Zooropa" arrived at No. 1 its first week out with a total of more than 377,000 units. That record spent two weeks at No. 1 and has sold 2.2 million units to date, according to Soundscan.

The band's biggest album, 1987's "The Joshua Tree," hung at No. 1 for five weeks and has gone on to be certified 10-times platinum.

In Canada, a retailer's decision to place "Pop" on sale three days before its March 4 street date provoked a wave of violations by other chains north of the border.

A&B Sound, a 30-store electronics chain with a music merchandising policy similar to Best Buy's, placed the U2 album on sale in stores in Alberta and British Columbia on the afternoon of March 1.

A&B director of software merchandise Lane Orr says the chain has been embroiled in "an ongoing feud with PolyGram Canada" since the label group raised its wholesale prices in September 1996 from $12.85 to $14.11 Canadian.

Orr, who says that A&B has cut back its orders on PolyGram product and has not advertised the company's product since the price hike, explains, "We basically put the U2 (album) out as a protest to their pricing . . . Certainly what the industry wasn't need right now is a $14 wholesale price."

A&M/Island/Motown Canada president John Reid asks, "Does that sound like a reasonable argument? Our list prices are our list prices, and they're in line with the rest of catalog."

Reid says that as a result of A&B's violation, other chains—many of which had planned elaborate March 4 promotions to kick off the album's release—followed suit and placed "Pop" on sale early. "A lot of the competition held off until (March 3) in most cases," he says. "They at least had the courtesy to call us."

He adds of A&B's action, "All it did was defuse some very creative promotions set up by other retailers. Price is not an issue here . . . I don't have a dispute on price with (A&B). He was going to lose competitive advantage to other retailers."

In the immediate future, A&B won't have the opportunity to break street date on other PolyGram releases, according to Reid. "They'll lose their advance shipping privilege for a period of time," he says.

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BIZ LOOKS TO SPARK A CASSETTE REVIVAL

(Continued from page 1)

nated most one-on-one meetings, according to executives attending NARM.

According to SoundScan, cassette sales declined 19% in 1996 as compared with 1995. In the latter year cassette sales totaled about 33% of album sales, while last year the format accounted for 27% of sales. So far this year, cassette sales have declined about 8.3%.

While most agree the cassette is well along in its march to oblivion, many argue that the industry should not let the format die prematurely.

Jim Caparro, president of PolyGram Group Distribution (PGD), said at the convention, "Everyone here wants to do something about the cassette. Opinions range from letting them die a natural death to what can be done to generate incremental sales." But, he added, "I don't want the account base exacerbating its eventual decline."

Distribution executives point out that it is crucial to keep the cassette alive if the industry wants to enjoy incremental sales. Potential replacement technologies—the MiniDisc and digital compact cassette—failed to take hold. And with no new replacement platform on the horizon, industry executives are touting data that support the premise that there is still life left in the cassette format.

A Soundata survey of 2,000 randomly selected active music consumers found that:

- 96% own a cassette player;
- Almost 45% buy music in CD and cassette formats;
- And about 65% of shoppers looking for a cassette album didn't buy another title if the one they wanted was out of stock.

Peter Jones, president of BMG Distribution, acknowledges the high level of penetration for cassette players. "There is an installed base for the cassette," he says. "I am not suggesting that the cassette is here forever. But if we walk away from that base for the wrong reason, we will lose volume."

Unlike with vinyl, music merchants have been leading the move away from the cassette, sales and distribution executives charge. Over the last few years, one reason the cassette decline has been so rapid is because a number of accounts have been aggressive in pruning their catalog selections on cassettes, they say.

Among the accounts leading the charge away from the cassette are Tower Records/Video, Best Buy, Circuit City, and Lechmere/Montgomery Ward, according to observers. Until this year, many mall-based chains might have been readjusting their cassette inventory a bit too quickly as well, they add.

Suddenly, though, a number of merchants are now saying that the industry was too quick in pushing the eject button on the format.

For instance, George Scarlett, national product manager for West Sacramento, Calif.-based Tower Records/Video, says, "We had a sale with Sony on their Nice Price cassettes at a tremendous price, and it really injected some life into the [format]." He says that in the three weeks prior to the sale, the best-selling cassette title sold 76 units, but that in the three weeks after the sale, the top title sold 840 units. "Advertising and price point shouldn't be underestimated," he adds.

Steve Strome, president of the Troy, Mich.-based Handleman Co., agrees. "We see a significant increase when we advertise the cassette along with the CD on new releases." He notes that the cassette is well above 30% of the company's music business.

The International Recording Media Assn. also believes ads can help revive the format. It plans a consumer ad campaign aimed at whetting appetites for prerecorded tapes. The promotion, which will use the tag line "READY casSETte GO," will bow this summer (Billboard, March 8).

At Tower, cassettes are about 10% of business, according to Stan Goman, senior VP at the chain. He believes lower pricing will best stimulate cassette sales. "The cassette is too expensive," he says. "Why should the customer buy a new cassette title [of] a hot hit at $10.98 when its CD counterpart is probably selling for $11.98?"

Goman is not alone in urging manufacturers to change pricing strategies on the cassette. Bob Higgins, chairman/CEO of the Albany, N.Y.-based Trans World Entertainment, says, "With the proper price structure, the sales of cassette catalog could increase by as much as 50%-100%."

David Mount, president of WEA, said prior to NARM, "We are getting some requests for lower pricing on cassettes to stimulate that declining market, and we're looking at it."

PGD's Caparro says many ideas are being discussed at PGD account meetings about how to increase cassette sales. "Some ideas are to sell new releases on cassette at full price, then quickly devalue it to midprice," he says. Others suggest selling the cassette "one way," with no returns.

Caparro points out that over the last 18 months, PGD has repositioned well over 1,000 titles, moving them to midlines and budget lines.

A Mercury Records executive says the label has kept some titles priced at $16.98 for CD but reduced the list price on the cassette format to $8.98.

At Sony Music Distribution, president Danny Ysrbrough says that his company recently changed about 350 titles, including 140 during the first week of March, moving them from midline to budget-line status.

Larry Mundorf, president of the Pittsburgh-based National Record Mart, says he wants to promote the cassette, especially since he sees an opportunity as the chain's competitors lessen their commitment to the format. But he worries that the decrease in cassette sales might suddenly accelerate, with the format going the way of the 8-track and the chain overstocked.

Nonetheless, John Grandoni, director of purchasing for the chain, adds, "We are holding on to the floor with the cassette, keeping a minimum of 3,000 titles in every store. We want to stay in the cassette because that's where profit margins are." The difference between cassette list price and wholesale boxlot price generally leaves a profit margin of about 41%, while the CD's profit margin is about 35%.

Rick Galusha, VP at the Omaha, Neb.-based Homer's, says that his chain is pruning catalog cassette titles from the store. Cassette sales are about 14% of total business, according to Mike Fratt, head of purchasing.

Even though cassette sales and inventory are declining, Galusha says, Homer's perceives an opportunity for the format. He says the chain is considering expanding cassette and vinyl offerings in one store in each of the two markets it considers its trade area. "We think those two stores might tap into a nice niche market," he says.

Similarly, Bob Douglas, VP of purchasing at the Stamford, Conn.-based HMV, says his company sees an opportunity, even though it is decreasing its cassette selection. "The chain is looking at different ways to present its cassette inventory," he says. "We may decrease our range but amplify our offering." At HMV, the cassette is about 11% of music sales, down from 20% five years ago.

But in Simi Valley, Calif., Steve Kall, president of the Pacific Coast One-Stop, says that while cassette album sales are only 5%-10% of all his sales, "I will be there for the cassette as long as the majors put it out."

CHINESE 'STORY' FEES GO DIRECTLY TO U.S. CO.

(Continued from page 6)

directly for the privilege of doing the show and its songs," says Gershon. "It's a clearer recognition of intellectual copyrights by the Chinese." Gershon co-owns MTI with producer Cameron Macintosh.

Starting in July, the production will be performed 30 times in Beijing by a government-operated amateur group, the Central Academy of Drama, which will perform the work in Mandarin. Gershon says he'll explore the possibility of an original cast album of "West Side Story" in its Chinese translation.

According to Gershon, a decade ago another MTI show, the stage version of the Danny Kaye-starred feature film classic "Hans Christian Andersen," was mounted in China. Payment for that show was made through a Japanese firm, Shiki Theatrical Co., as a production charge rather than as a payment for use of the songs on stage. Shiki Theatrical forwarded monies to MTI, which then disbursed the funds to the songwriters.

Shiki Theatrical Co., which provides staging expertise to the Chinese, has also produced a Japanese version of "West Side Story" and will work on the Chinese production. According to Gershon, many in China are familiar with songs from "West Side Story" via bootleg copies of the acclaimed film version.

If the "West Side Story" experience is successful, Gershon plans to meet in Beijing with the cultural minister of China to discuss other stage possibilities. Three MTI shows that would be targeted for Chinese productions for the first time are "Fiddler On The Roof," "Les Misérables," and "Annie."

Also, Gershon is further exploring a relationship in Beijing with U.S.-based Cherry Lane Music, which has offices there, whereby Cherry Lane would serve as a secondary company for grand rights for MTI.

VSDA AIMS TO RAISE AWARENESS

(Continued from page 6)

nickel." Previously, vendors had been targeted as the sole contributors.

The start-up funds from the Blockbuster, Hollywood Entertainment, and West Coast Entertainment chains and smaller independents such as Movies 'N More and Video Hut will come from cassette rentals—one penny per transaction. Nevertheless, VSDA expects to give sell-through equal representation in the campaign, which is supposed to alert consumers to the value of video vs. direct broadcast satellite and other home entertainment delivery systems.

Eves notes that the $16 billion industry is split roughly 50/50 between sales and rental. One of the goals of a still-unformed Home Video Awareness Oversight Committee, which Eves will chair, will be to devise a way for sell-through merchants to contribute to the campaign bankroll. The first meeting, to develop program details and implement atrategy, has been scheduled for May in Los Angeles.

The devil will be in those detaila, warns Bob Alexander, president of Alexander & Associates, a New York consultancy specializing in home video. "The international experience with awareness campaigns has been bad," Alexander says. "There are tremendous problems getting the studios together to promote the right things." A studio-backed British effort fell apart almost as soon as it was started.

However, Alexander believes that the VSDA strategy of lining up retail support first "is a good idea. VSDA is in a good position to pull something off." Alexander agrees that home video awareness could be improved. "Video once was on top of everyone's mind. But it may not be as fresh and new as before."

SONY APPOINTS NASHVILLE PRES., PLANS LABEL

(Continued from page 6)

ent company," Butler says. "It's totally a vote of confidence, even in the face of a rather sluggish economy."

Butler says he will start Lucky Dog with two releases this spring and further signings to follow.

"I've been wanting to open up a label that was more alternative, rather than a mainstream label," he says. "So we're starting Lucky Dog Records, and it will be a combination of some older historic roots and traditional music. We'll have an Asleep At The Wheel album and a David Allan Coe album coming out this spring, and also on that label will be the other end of the spectrum. We'll have some new, young rootsy kind of artists for the next generation of people who idolize David Allan Coe and those guys but go at it from a '90s perspective."

Butler says Lucky Dog will not necessarily pursue mainstream radio or mainstream marketing.

"It will be very alternative," Butler says. "The charter at that label is to be different, be unique, and find new ways to bring music to the marketplace. I think we'll rely very heavily on college campuses and touring. There are ways around mainstream radio. You just have to have people with the desire and the knowledge to go explore those things. It costs you money upfront, but the payoff could be great."

Butler says staffing for the label is in the works, but veteran Columbia A&R senior director Blake Chancey will move to Lucky Dog to head A&R.

"I'll be hands-on," says Butler. "I'm too young to sit up in a chair and watch everybody else work. I'd rather be out on the street myself, promoting records and looking for new bands."

He says a Sony GM will be named soon. "We're developing some people in-house," he says, "and that's my preference—to name somebody in-house. Paul Worley [Sony executive VP] has renegotiated his contract for another stint, and we're getting ready to announce a couple more promotions."

"Blake will be VP of A&R for Sony Music," he continues. "Our A&R staff will be more centrally focused rather than label-focused. There'll be a lot more interfeeding and interaction among labels and the A&R people at the different labels, so that a great song is not overlooked. The songs will be shared with a common A&R direction by Paul Worley."

WINDHAM HILL

(Continued from page 10)

cluding the recent "Primitive Streak" at more than 90,000 copies sold, according to SoundScan. The label's identity will continues to be "grittier" than its sister imprints, Vining says. Upcoming efforts include a live set from the Subdudes and a duets album from pop singer/songwriter Jules Shear.

The Dancing Cat label features a roster of Hawaiian slack-key guitarists, with upcoming albums due from Ledward Kaapana and James "Bla" Pahinui.

The spring/summer release schedule for Windham Hill proper includes several star-studded compilations, including "Songs Without Words," a solo piano set with Brian Wilson and Stephen Sondheim, among others. Also on their way are albums by Arkenstone and singer/songwriter Janis Ian.



HOMEFRONT

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Pick The Hits Online With 'Fantasy Billboard'

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At the end of each game, the player with the most points wins a copy of the "Billboard Music Guide" CD-ROM from Creative Multimedia. The CD-ROM, which debuted last fall, includes information on more than 4,000 artists and 60,000 albums.

"Anyone can play the game," says Ken Schlager, editorial director of Billboard Online, "but the most successful 'Fantasy Billboard' players will be those who understand chart movement and can anticipate market forces. Then again, dumb luck could prove to be a major factor!"

To play, go to Billboard Online (www.billboard.com) and click on the "Fantasy Billboard" logo. Next, read the rules and make your picks from the chart listings.



Standings are posted each week, along with each player's roster. A new game starts each Thursday.

"Fantasy Billboard" is just the newest feature on Billboard Online. The Web site includes free daily news updates, chart highlights, new release information and previews, and links to audio clips. It also offers a paid area where subscribers can access the current Billboard, the daily Billboard Bulletin, and archives of charts and articles.

Billboard Bulletin Enjoys First European Expansion

Billboard Bulletin, the new daily news publication from the Billboard Music Group, is expanding in Europe with the addition of Mark Solomons as international editor.



Solomons, who is based in the London office of Billboard magazine, will report on the global music industry and coordinate the Bulletin contributions of Billboard correspondents around the world.

A musician and songwriter as well as a journalist, Solomons spent five years covering the international real estate business as an editor of the trade journals Europroperty and Estates Europe. Over the past year, he has also written for Music Business International and U.K. publication Record Mirror.

Solomons joins editorial director Ken Schlager (N.Y.), managing editor Michael Amicone (L.A.), and associate editor Carolyn Horwitz (N.Y.) on the Bulletin staff. He also will serve as associate editor/international for Billboard magazine. Solomons reports to Adam White, Billboard's international editor in chief and a Music Group VP.

Billboard Bulletin, introduced in late January, offers daily coverage of the international music business. It is available around the world via fax or through Billboard Online (www.billboard.com).

For Bulletin subscription information, contact Jeff Somerstein at 212-536-5261 or E-mail jsomerstein@billboard.com. In the U.K./Europe contact Sue Dowman at 44-171-323-6686.

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'Pop' Music Tops In U.S., U.K.

CHART BEAT



by Fred Bronson

POP GOES THE WORLD, thanks to the debut of U2's latest album at No. 1 on both sides of the pond. The Irish band enters The Billboard 200 at pole position and remains atop the British album chart, where it debuted at No. 1 last issue. In the U.S., "Pop" (Island) is the third U2 set in a row to enter at the pinnacle. "Achtung Baby" did the same in 1991, as did "Zooropa" in 1993.

"Pop" is the fifth U2 album to reach the summit. 1987's "The Joshua Tree" and 1988's "Rattle And Hum" were the group's first two chart-toppers. U2 is now tied with **Paul McCartney** and **Chicago** in third place for the most consecutive No. 1 albums. The only acts with more are **the Beatles** (nine) and **Elton John** (seven), discounting the rerelease of Elton's "Empty Sky," which interrupted his run of No. 1 LPs.

AND EVERYTHING NICE: They've fallen from the top spot on the Hot 100, but for a few days Virgin's **Spice Girls** had the No. 1 single in the U.S. and the U.K. They were different titles, however, which is the first time since 1988 that one act has topped the chart in both countries at the same time with two singles. During the first two weeks in February of that year, "Could've Been" by **Tiffany** topped the Hot 100, while "I Think We're Alone Now" led the pack in Britain. This month, "Wannabe" was in its fourth week at No. 1 on the Hot 100, while the two-sided "Who Do You Think You Are"/"Mama" moved 7-1 on the British list. The A-side is this year's "Comic Relief" song, and the B-side was nicely timed for the celebration of Mother's Day in Britain in early March.

This represents a milestone for Spice Girls; they are the first act in U.K. history to have its first four singles reach No. 1. Previously, they were even with **Gerry & the Pacemakers**, **Frankie Goes To Hollywood**, **Jive Bunny & the Mastermixers**, and **Robson & Jerome**, whose first three singles went to No. 1. Spice Girls are the first act in the U.K. to pull four No. 1 singles from a debut album.

In the U.S., **the Jackson 5** were the first act to have its first four singles reach the top. **Mariah Carey** surpassed that when her first five singles went to No. 1.

NO CONSOLATION: If **Spice Girls** are no longer No. 1, there must be a new title leading the Hot 100. There is, but it arrives in a week when the artist is occupied with more serious matters. "Can't Nobody Hold Me Down" by **Puff Daddy Featuring Mase** is the new No. 1. Puff Daddy is **Sean "Puffy" Combs**, head of Bad Boy Entertainment and best friend of his late artist, **the Notorious B.I.G.** (see the Rap Column, page 28). "Can't Nobody," which samples "The Message" by **Grandmaster Flash & the Furious Five** and includes lyrics from **Matthew Wilder's** "Break My Stride," is the first No. 1 on the Hot 100 for Bad Boy. Another of the label's acts, **112**, makes an impressive 43-32 leap this issue with "Cupid."

OH BROTHER: Atlantic artist **Brandy** should be proud of her younger brother. **Ray J** jumps 34-25 on the Hot 100 with his debut single, "Let It Go" (EastWest), from the "Set It Off" soundtrack. How do the siblings' debut singles compare when it comes to chart positions? Brandy's "I Wanna Be Down" debuted at No. 61, while "Let It Go" opened at No. 55. In their second week, Brandy was No. 37 while Ray J was No. 34. And in their third week, Brandy zoomed to No. 19 while Ray J took a good move to No. 25. We'll have to see where "Let It Go" peaks to decide the ultimate winner; "I Wanna Be Down" went to No. 6.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	122,346,000	134,879,000 *(UP 10.2%)*
ALBUMS	104,190,000	112,861,000 *(UP 8.3%)*
SINGLES	18,156,000	22,018,000 *(UP 21.3%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	74,221,000	85,680,000 *(UP 15.7%)*
CASSETTE	29,630,000	26,733,000 *(DN 9.8%)*
OTHER	339,000	248,000 *(DN 26.8%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,886,000	11,309,000	2,579,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
13,297,000	10,894,000	2,403,000
CHANGE	**CHANGE**	**CHANGE**
UP 4.4%	UP 3.8%	UP 7.3%
THIS WEEK 1996	**THIS WEEK 1996**	**THIS WEEK 1996**
12,748,000	10,465,000	2,293,000
CHANGE	**CHANGE**	**CHANGE**
UP 8.9%	UP 8.2%	UP 12.5%

TOTAL YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE

	1996	1997	CHANGE
CHAIN	49,513,000	56,309,000	UP 13.7%
INDEPENDENT	9,121,000	11,454,000	UP 25.6%
MASS MERCHANT	15,588,000	17,918,000	UP 15%
NON-TRADITIONAL	NA	198,000	NA

ROUNDED FIGURES — FOR WEEK ENDING 3/9/97

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan



IN LOVING MEMORY OF
THE NOTORIOUS B.I.G.

Biggie Meant So Much To Us.

We have lost an artist, a family member and a good friend.
He was Bad Boy in so many ways, and we are suffering a great loss.

Puffy & the entire Bad Boy Family send our love and support to the Wallace Family.

We will miss you Biggie.

Rest In Peace. We Love You.

BAD BOY
ENTERTAINMENT

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